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CONGO NATIVES

FREDERICK STARR

UNIVERSITY OF TORONTO

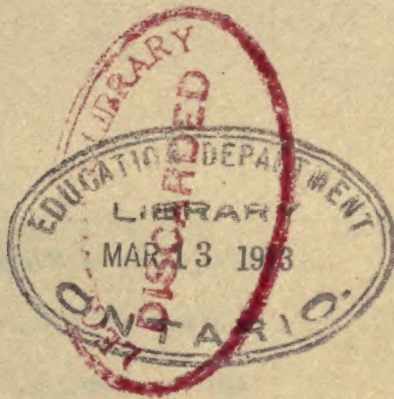
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Frederick Starr

CONGO NATIVES

AN ETHNOGRAPHIC ALBUM

BY
FREDERICK STARR



CHICAGO: MCMXII

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By FREDERICK STARR




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THIS ALBUM
ILLUSTRATING THE NATIVE PEOPLES OF
BELGIAN CONGO
IS DEDICATED TO HIS MAJESTY
ALBERT
KING OF THE BELGIANS
IN WHOSE HANDS AS RULER THEIR WELFARE
AND DESTINY LIE



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PREFACE

The material here presented forms part of the results of an expedition into The Congo Free State, during the years 1905-1906. My attention was first especially turned to the peoples of that region by contact with the group of nine individuals brought from there by the Louisiana Purchase Exposition, which formed a part of its outdoor ethnological exhibit. This group came from Ndombe's town, near Wissmann Falls, and included examples of Bakuba, Baluba and Batua. From the members of this group we learned that four different populations live together under Ndombe's rule, each speaking its own language and pursuing its independent mode of life. We decided to make a study of these peoples, spending one year among them. With that end in view we sailed from New York, September 23, 1905, for Antwerp. Some days were spent in Belgium outfitting and making preparations for the expedition. We finally sailed from Antwerp October 19th, and reached Boma November 8th, and Matadi November 10th. Up to the time of our arrival at Leopoldville, a few days later, our plan remained unchanged. There, however, we decided to divide our time, spending some months in Ndombe's country, and the remainder on the Congo proper. This revised plan we carried through. We first went by river-steamer up the Congo and its great tributary, the Kasai, to Wissmann Falls; striking inland, north from Djoko Punda factory, we made headquarters at a point about twenty or twenty-five miles in; our establishment was an hour's walk from Ndombe's town, and a little more than a half-hour from the town of the Baluba chief, Chicoma. We spent more than three months there (December 29th to April 7th), and during that time were in constant relations with six peoples — Bakuba, Bakete, Batua, Baluba, Bachoko and Baschilele. In our force of workmen there were also individuals of the Batetela, Chichiri, Zappo-Zap, etc. Returning to Leopoldville, we arrived there on May 3d and left twenty days later, by steamer up the Congo to Stanley Falls and by the new railroad to Ponthierville. We returned to Stanley Falls by canoe, and then went down the great river by steamer to Leopoldville. On the up-trip we stopped at certain important stations, which we made centres for study, and from which we made expeditions into the surrounding country. We stopped at these centres for periods ranging from a week to seventeen or eighteen days. These centres were Bolobo, Irebu, Ikoko, Bolengi, Nouvelle Anvers, Upoto (Lisala), Basoko, Yakusu, Stanley Falls, and Ponthierville. From Basoko we made a trip up the Aruwimi River as far as Yambuya, stopping at various towns. For our final descent of the River we left Stanleyville October 3d, and made the unbroken run to Leopoldville in twelve days. From the railroad station of Thysville, between Leopoldville and Matadi, we walked to Wathen (Lutete), where we spent some days. We embarked from

Matadi for Europe on November 11th, passing Banana Point on November 13th. We were thus one year and six days in the Congo Free State.

The whole time was fully occupied. An ethnographic collection was gathered, which comprised more than three thousand five hundred specimens; this collection now belongs to the American Museum of Natural History in New York City. Villages of twenty-eight different peoples were visited, and observations were made upon life and customs. Measurements and personal observations (of cicatrization, tooth-chipping, hair-dressing, etc.) were made upon almost one thousand men serving as soldiers in the Congo Free State service. About seven hundred photographic negatives were taken, of which most are usable. Phonographic records were made of both vocal and instrumental music.

Some of the material secured has already been given to the public. Many of the negatives we made were stereoscopic views, the property of Underwood and Underwood. A special series of one hundred views was selected for them, and an accompanying text was written which has not yet been printed. Soon after our return, at the invitation of The Chicago Tribune, a series of articles dealing with the public and political questions of The Congo Free State was prepared under the general title of *The Truth about the Congo*. These articles were reprinted in book form. Considerable ethnographic material has been printed as *Ethnographic Notes of the Congo Free State; an African Miscellany*. This appeared in the Proceedings of the Davenport Academy of Sciences, and was also issued separately. A *Bibliography of Congo Languages* has been printed as Bulletin V of the Department of Anthropology of The University of Chicago. A carefully selected series of negatives illustrating fashions and tribal-marks — cicatrization, tooth-chipping, head-bandaging, ear-piercing, labretifery, hair-dressing — was used for making up a set of *life-size* portraits; the series was exhibited at the Brussels International Exposition of 1910, where it was awarded a Grand Prix. The original series is now in The Congo Museum at Terveuren-Brussels, and duplicates are in the possession of The University of Chicago and The American Museum of Natural History.

We at first planned to print an illustrated catalogue of the collection of ethnographic objects, and to prepare a student's handbook of Congo peoples. These have been abandoned. The collection has been sold and is no longer under our control. The need of a handbook has been largely met by the great series of ethnographic monographs of the region which is being published in Belgium under the editorial direction of Mr. Cyr. van Overbergh. Should a handbook still be desirable, it can best be prepared by a Belgian, by condensing and combining material from these monographs. The abandonment of these two works ought not, however, to involve the non-appearance of a mass of illustrative matter brought together for them. We have therefore decided to print a part of that in this book, *Congo Natives; an Ethnographic Album*, which in general plan is quite similar to *The Indians of Southern Mexico*, published by us in 1899. Some other pictures made upon the expedition will be included in the narrative of our journey, the publication of which in the near future is probable.

Our party throughout the expedition consisted of two persons only — Manuel Gonzales of the city of Mexico, who acted as my photographer, and myself. Most of the pictures included in this album were made by Mr. Gonzales. Plates made from his negatives which are now the property of Underwood and Underwood are marked with their copyright notice. The following plates are from negatives by missionaries:— Plates LI, LII, LIII, LIV, LV, by Joseph Clark (Ikoko); Plates LXII, LXIII, by R. H. Kirkland (Bolobo); Plates LXXIV, LXXV, LXXVI, LXXVII, LXXVIII, LXXIX, by William L. Forfeitt (Upoto). We do not know to what extent these have already been printed elsewhere, but as they relate to tribes we visited, they aid in presenting the facts of their life.

Even with the conveniences and improvements existing in 1905–1906, African travel was not easy and without discomforts; everything, however, was done to assist our work. The authorities at Brussels, especially the Chevalier Cuvelier and the Prince de Ligne, made such arrangements for us as were necessary; the resident officials of the Congo Free State aided us in many ways; the Kasai Company, through its agents at various points, facilitated our labors; missionaries, both Catholic and Protestant, treated us with courtesy and were generally ready to advance our investigations. It will not be discriminating unfairly to express here our special obligations to the Reverends John H. Weeks (Wathen), Joseph Clark (Ikoko), William L. Forfeitt (Upoto), Sutton Smith (Yakusu) and Dr. Royal B. Dye (Bolengi). In the preparation of the text we have made constant use of the writings of Bentley, Bateman, Grenfell, Verner, without specific reference to those authors. In the production of the book we are under personal obligations to Mr. William N. Selig and Mr. Frederick W. Gookin, both of Chicago.

CHICAGO, April 15, 1912.

DESCRIPTION OF THE PLATES

In the text of this work the author makes no attempt to present a treatise upon Congo ethnography; he only aims to make the pictures carry their full lesson. The subjoined sketch-map will assist in the location of the peoples illustrated. The centres of study are shown by their names as follows:

Wathen (Lutete).	Irebu.	Basoko.
Leopoldville.	Ikoko.	Yambuya.
Ndombe.	Bolengi.	Yakusu.
Djoko Punda.	(Nouvelle Anvers.)	Stanley Falls (Stanleyville).
Bolobo.	Upoto (Lisala).	Ponthierville.



BAKONGO

The name Bakongo is quite generally applied to the populations lying between the mouth of the Congo and the head of "the cataracts." The term includes a multitude of small tribes and groups, each with its particular name. The Bakongo are for the most part strong, well-built and industrious; during the period of portorage around the cataracts they were the carriers. They have been more in contact with the white man than any other Congo peoples, and among them European cloth and clothing, hats, guns, and even shoes are not uncommon. They practice tooth-chipping locally, and have no general and characteristic face-marking; fetichism is much in evidence; cannibalism not only had no hold, but was repugnant to them. Their villages are small and frequently located on hilltops, with neighboring groves. The language of the Bakongo is spoken far beyond the limits of the people as one of the great trade languages of this part of Africa.

PLATE I.—Musicians, near Wathen, Cataracts District. Wathen lies near the Congo River, upon the actual line of the old portorage caravan route. It is to-day left to one side by the Congo Railway, and lies about thirty miles from its midway station, Thysville. It is the seat of a great school conducted by the Baptist Missionary Society, and the bystanders in the picture are mission-school boys. The performers are accustomed to play together; the instruments are seven ivory horns and a drum; the man leaning over is drumming, although the instrument is hidden.

PLATE II.—(a) Swamp, Ngongo. Alongside the trail from Thysville to Wathen. Six native towns are passed in the course of the journey. Long, rolling ridges, sink holes, groves — including palm trees, swamps and sluggish streams are the features of the landscape. The scene is characteristic for the Cataracts District. (b) Grave, Kiakongo. On the trail from Thysville to Wathen. Pots, bottles and other gifts are regularly placed upon graves, but are often first rendered unserviceable. Notice in the background the women's fields, a house and baobab trees.

PLATE III.—(a) Bateke village, Kinshasa. Though close to one of the earliest of the white man's stations, the village is typical. The great trees are baobabs; the cultivated plants around the houses are plantains; fowls have long been raised by Congo natives, but were for sacrifice, not for ordinary food. Notice the roof-ridge running lengthwise of the house, the curved roof section, the mode of wall construction, the rectangular doorway, with sill well above the ground. (b) Nsona market, near Ngungu. Bakongo; in the Cataracts District, not far from Wathen. Women bring *their* produce; the stuff offered, which is most in evidence, is *kwanga* (or *chikwanga*), kassava bread, wrapped in leaves. Notice

prevalence of European cloth; the well made carry-baskets with covers, coiled basketry; the carrying of babies astride the hips; arm-bands of ivory, iron, brass, or copper.

PLATE IV.—Nsona market, near Ngungu. Bakongo. Same place and time as the preceding. Men sell cloth and guns; fowls and eggs are offered. Umbrellas are popular, not so much on account of utility as for show. The coiled-basketry baskets with covers are regularly carried on the top of the head, with or without a rest-ring.

PLATE V.—(a) Bakongo village, near Cataracts, Leopoldville. Landscape and vegetation are typical. The village consists of a few scattered houses. The oil-nut palm is rarely found far from settlements. (b) Grave, Mpete. This village also is on the trail from Thysville to Wathen. Graves in this region are usually well shaped-up, and are outlined by set stakes and laid poles. Graves are commonly near the houses and the women's fields. Travel on the trail is always in single file; the line of women is returning from market.

BATEKE

The Bateke are notable trading folk; they are riverine people, and new-comers in the region of Stanley Pool. They were middle men between the Bakongo and the peoples higher up the river, who sent down ivory from the interior. They live at the head of the Cataracts, occupy both shores of Stanley Pool and stretch out along the river almost or quite to Bolobo. At Chumbiri they live inland, behind the Bobangi. They are frugal in the use of food; spare to the degree that they have been called "living skeletons." In dress, use of cam-wood powder, music, and fetiches, they retain far more of their native life than the Bakongo. They are resistant to white influence, suspicious, shrewd. Their faces are scarred with a series of almost vertical, parallel lines scratched upon the cheek; their middle upper incisors are chipped away on the inner side so as to leave only slender, sharp, outer spines. They are skilled in working brass and iron, and their flat, brass neckrings are characteristic. They make hairpin combs of ivory and bones — including fish-bones — which are decorated with incised line patterns.

See Plate III.—(a).

PLATE VI.—Pottery-making, Kinshasa. Bateke. Typical dress of both sexes. The man is a fair type, in respect of spare and lean body, face form and expression, beard and hair-dressing. The woman sits in a common position on a mat, as she works. Notice her hair-dressing and the bone hairpin which is at once ornament, comb, and scratcher. The vessels are water-coolers, for which she finds a ready market among the neighboring whites; she is applying color to the already shaped and dried vessels.

PLATE VII.—Bateke woman, near Leopoldville. The favorite wife of a petty chief; her face is fairly typical. Notice the hair-dressing.

PLATE VIII.—Grinding redwood in oil. Bateke; Kinshasa. Camwood powder is widely used throughout the Congo country, though some tribes are particularly addicted to its use. It is bought from tribes within the area of its production in the form of cakes, shaped in a small basket or a wooden mould; ground up in cocoanut oil, it is heavily smeared over the body. The woman's position is that customary for such work. Notice the mat; the characteristic pipe, with bowl of baked clay; the grinding-slab and hand-rubber; the wrist and ankle rings; the good hair-dressing and the bone comb-pin.

See also Plate XXIX (a) and Plate XXXI.

BAKUBA

The Bakuba, Baschibushong, Bushongo, command the district between the Lulua, Sankuru and Kasai. Their great chief bears the title of the Lukengu and lives at Mingenja (see Torday and Joyce *Les Bushongo*). In the neighborhood of Wissmann Falls is the land under control of Ndombe. His uncle and predecessor was Mai Munene. His Bakuba are descendants from a group of dissatisfied, who split off from the main body and fled from the old capital of the Lukengu, to find freedom and a new home elsewhere. The Bakuba are reputed to have come from the northwest; they are intruders into the territory of the Bakete, upon whom they look with contempt as inferior beings. They are powerful and conservative, clinging tenaciously to their own customs; "they are brave, warlike, thieves, liars, but not cannibals"; they are skilled iron-workers. Men wear a characteristic little round cap of braided fibre on the top of the head, held in place by a long and slender iron pin. In Ndombe's realm the wearing of brass rings on the legs and arms is restricted to the chief and his family. Verner claims that Ndombe's actual control affects one hundred thousand persons spread over an area the size of New Jersey and comprising Bakuba, Bakete, Batua, Baluba, Biomba, Baschilele and Bampende. His mother was Baschilele and he is recognized as paramount chief by the lesser Baschilele chiefs of his area.

PLATE IX.—Ndombe's family group. Bakuba. Bakuba houses are rectangular, with walls of matting sheets and two-pitched roof descending from a ridgepole that runs lengthwise from front to rear; light poles form the framework, the mats are of shredded palm, the outside strengthening strips are midrib. Houses are grouped in clusters, and the clusters are surrounded with walls, in which is a gate of entrance. The town has just been moved, and the roof of the chief's reception house has not yet been mounted. Ndombe had thirty-four wives. In the picture the chief stands with arms akimbo; at his side is his favorite wife, and beyond her his favorite son. Several children and another wife are in the foreground. Notice the characteristic little braided cap; also the brass arm- and leg-rings; On occasion *his* arms are sheathed with brass rings from wrist to elbow.

BAKETE

Bateman says that the Bakete have been displaced by the Baschilange, whose mass divides them into two groups. The northern, larger, of these borders the Lulua and is almost surrounded by Bakuba; the southern, lesser, lies south-southeast of the Baschilange and is tributary to Matjambo. He states that they are subject to the Bakuba as a protection against the Batua; that they do not fish, will not work, but that they hunt and trap small game; that they avoid water life; that the women are good agriculturists; that they are physically inferior to the Baluba, though the features of both men and women are the most regular and refined that he saw among Africans. Verner says that they have about twenty towns with many thousands of population. He locates them southeast of the Lumi, north of the Lulua, and west of 22° E. longitude, occupying an area of perhaps one thousand square miles. He states that they are nominally subject to the Lukengu. The Bakete we met live in villages on the outskirts of Ndombe's town. Houses and village arrangement are characteristic. They are fair potters, though their wares are rather thick.

PLATE X.— (a) Bakete town, Ndombe. The Bakete preceded the Bakuba in Ndombe's country and are recognized as original occupants; they are, however, considered inferior and are treated with little respect. They are large, well-built, darker than the Bakuba, and are not lacking in intelligence. House construction and arrangement are characteristic; small, well-built, rectangular houses, with mat walls, two-pitched roof, small rectangular entrance well above the ground level,— they are usually without enclosure and are arranged along both sides of a straight, wide street, in the middle of which usually stands a fetich-tree. The group shown in the picture consists chiefly of children as the hour is near midday and few adults are around the village. Notice how naturally the hand goes to the face when doubt or expectation are expressed. (b) Group; Batua village, Ndombe. The Batua are usually considered true pygmies. They are found in small groups scattered over a large area in the Congo valley; they are little people with almost no agriculture; they are quick, active, and notable hunters; they make fire by friction, and live in small dome-shaped houses which are arranged in a circle. The houses consist of a light framework of poles, a thick covering of large leaves, and a binding of rattans to hold the covering firmly in place. They appear to be the original inhabitants, preceding both the Bakuba and Bakete. They live chiefly by the chase and by gathering wild food and natural products. They live in semi-parasitic relations with their big neighbors, supplying them with wild produce in return for field foodstuffs and other desiderata. They are peculiar in language, stature, face expression, character and life, but considerable admixture has taken place between them and the larger peoples around them. For further details and other illustrations see Starr, *Ethnographic Notes from the Congo Free State; an African Miscellany*.

PLATE XI.— (a) Bakete fetich, Ndombe. Beneficent and fertilizing fetiches are

common in Baluba and Bakete towns; they are cut from a "tree of life," and may have one or two faces cut at top; after being carved the stake is planted, and if it bursts into leaf and develops a tree the omen is most favorable. Many trees in old villages, or on abandoned village sites, began in such fetich stakes. (b) New fetich, Baluba. Expedition headquarters. It consists of two parts—a carefully constructed heap of meal and other fetich material, and a package of fetich objects wrapped in a furred skin, tied and with a wooden dog-bell attached; for a time this bundle is set upon a stake, but it is eventually tied up under the roof in any convenient place.

PLATE XII.—(a) Bakete fetich, Ndombe. This double-faced fetich-stake is of a common type, though larger than is common; such are often painted in colors — black and red. The fringe may be merely in the nature of dress or it may be an evidence of sacredness. Such fetiches bring prosperity, particularly in the way of growth and reproduction. (b) Bakete elephant-hunter's fetich; Ndombe. The lower jawbone of an elephant is here placed upon a framework of sticks, and is expected to give success in elephant-hunting. Typical Bakete house construction is here well shown.

BALUBA

The Baluba occupy a vast region between the Kasai and the Lomami Rivers and are numerically the largest population of the Kasai. Their tribal name includes the Baschilange, who appear to have but recently separated from them. The Baschilange, subjects of the Kalamba were Wissmann's allies; he thought highly of them, and considered them richly endowed by nature, "destined rapidly to approach the whites in social usages and culture." The Baluba are no doubt numerous, industrious and expansive. They are believed to have come to their present seats from the southeast and have crowded in upon the Bakete. As we saw them they appeared cowardly and mean-spirited, and their populations have for a long time furnished slaves to a large area of surrounding tribes; through this fact their language is known all over the Kasai-Sankuru-Lualaba region. There are many Baluba towns in Ndombe's realm. The two we best knew were Chicoma's and Chicoma Pinda's. Baluba houses are typical; the villages have no definite plan of arrangement; the presence of fetiches is a marked feature, but they are distinctly individual and closely related to houses, rather than public and in the village street as is common among Bakete. While tooth-chipping is common it is variable; scarification occurs mostly among women and appears to be chiefly decorative. No characteristic tribal mark affects the whole population.

PLATE XIII.—Chicoma and his children, Baluba. Chicoma's town was less than an hour's walk from our headquarters. Chicoma is tall and very dark, and his face mirrors his every passion; his disposition is uncertain and crafty. He has fourteen wives and many

children. He is here pulling at a calabash water-pipe. The man nearest him on his right is a younger brother. The rest of the group are Chicoma's wives and children. Notice variety in head-shaving; also houses of typical Baluba style — walls of posts and slabs daubed with mud, four-pitched roof, straggling and untrimmed grass thatch.

PLATE XIV.—(a) Group of Chicoma's sons, Baluba. Children all of Chicoma, but by various mothers. The two to the left in front are full brothers; the third one, in color, temper and expression is the image of his father. Notice variety in head-shaving, the patterns of which are sometimes suggested by dreams; also the flower worn in the hair by the one on the left; also protective fetiches worn at the neck. (b) Formal visit by Chicoma's sons. Baluba. It is customary for the oldest and most experienced of a party to act as spokesman and to seat himself upon the ground facing the host; the others, however numerous, seat themselves in order of age in a line behind him.

PLATE XV.—(a) Goat sacrifice, Baluba. The sacrifice was made on the occasion of setting up a new house fetich; the ceremony was conducted by Chicoma; after he had killed the animal, his sons carried it behind the house, where they skinned and quartered it. (b) Baluba grave, near Chicoma. A space is cleared around the grave, a little shelter erected above it, a mat spread before it, and gifts of baskets and pots placed behind it.

PLATE XVI.—Baluba, Chicoma Pinda. Boy of about seventeen years, well-grown and developed. Notice the general impression of femininity, an impression almost characteristic of the whole Bantu population; the head has been partially shaved at three different times, producing three levels of growth. Small objects are often carried in the ear perforation; in this case it is a snuffbox that is so carried.

PLATE XVII.—(a) Baluba, Chicoma. A son of Chicoma, about fourteen years of age. Notice the impression of femininity, shaved eyebrows, plucked out eyelashes, head-shaving, and the flower in the hair.

PLATE XVIII.—(a) Musical bow, Baluba. The musical bow is widely used, and varies from tribe to tribe. That of the Baluba, Bena Kanoska, etc., is a simple bow, the cord of which near one end is caught down tautly by a short cord, tied to the bow itself; the length of the vibrating cord is varied by slipping the finger along it, and the vibrations are produced by striking the cord with a slender stick of midrib. This type is often supplied with a small gourd or calabash to serve as a resonator. (b) Musical bow, Zappo Zap. Made of a relatively thick and heavy stick bent into a U, the cord being rendered taut by the natural spring of the wood; the cord is struck with a short, thick stick; the instrument is so held that the mouth cavity of the performers serves as a resonator behind the vibrating cord.

PLATE XIX.—(a) Musical bow, Batua, Ndombe. This is at once the simplest and the best musical bow noticed; the bow is carefully cut and smoothed from a strip of bambu; it is of even breadth for about two thirds of its length, where it is abruptly cut away to about

one half its previous breadth; the delicate string, a single vegetable filament, is stretched upon this bow; the bow, *not* the string, is placed at the lips and the mouth cavity serves as a resonator. The player, named Bomashuba, is an excellent Batua type. The fetich ring about his arm, iron wrapped with snakeskin, is to protect against snake bite. (b) Batua drilling fire. Batua regularly carry fire-sticks ready for use; one is laid upon a knife or other piece of metal to give firmness and to catch the dust ground out by rotation; the other stick is set upright, into a cavity in the lower one, and is rapidly whirled between the palms, with a downward pressure; a half-minute suffices for the production of the spark.

PLATE XX.—(a) Baluba house, Chicoma Pinda. The typical Baluba house hereabouts is rectangular, with walls of upright posts and slabs daubed with mud, with four-pitched roof, and thatched with a grass-like material which projects and hangs down all around. (b) Batua house, Ndombe. Notice construction already described. The small doorway during absence of the owner of the house is closed against intrusion by leaning something against it.

PLATE XXI.—(a) Bakete child, Ndombe. She has just taken part in a woman's dance. Notice head-shaving, ankle-rings, waist-string of beads, and the metal ring pendant therefrom. Such rings of copper or iron are regularly worn, singly or in number, in this fashion by women in dances. (b) Baluba woman, Luebo. Notice bead neck-ring and body-scarring. The designs appear to be individual and ornamental.

PLATE XXII.—Bakuba street scenes, Ndombe. The enclosed house groups of the Bakuba are so placed as to leave narrow walled streets through the town. The views here shown were made on the very day when the town was removed to a new site. It had occupied its location for years and the houses were embowered in plantains and other cultivated plants. Standing with arms akimbo is common and the positions here seen were all naturally assumed.

PLATE XXIII.—(a) Bakuba moving, Ndombe. Reasons for moving towns are many — dreams, bad luck, advice of fetich-men. This removal was sudden and unannounced. The whole town was in movement. The ends, sides, double roof, of the houses are all detachable and easily transported. The place was taken down, moved, and set up again in the period of two days. (b) Bachoko bringing rubber, Djoko Punda. Maiila's town lies at a little distance behind the Kasai Company's trading-post of Djoko Punda, which is on the Kasai River, just below Wissmann Falls. Some of his people are here bringing their carry-baskets full of balls of rubber to trade for European stuffs. The background is the river forest.

BACHOKO

The Bachoko, Kioko, Tchiboko, are the dominant people in the southwest region of the Kasai River system. Reclus says that they are enterprising and destined to take a

leading part among the tribes dwelling south of the Congo. They came from the south, where they long occupied the uplands about the sources of the Cuanza and Cuando, one of the affluents of the Zambesi, where they dwelled by the Ganguellas, whom they resemble in speech and customs, although also betraying affinities with the Lunda, whom they surpass in enterprise and intelligence. They are great hunters, wickerworkers, and smiths. The Bachoko we encountered were Maiila's people, living near Djoko Punda. They lived in good relations with the white trader, and readily brought in rubber for trade goods. They are reputed to conduct extensive outside commerce, to have many guns, secured from the Portuguese, and to have been actively engaged in the slave trade.

PLATE XXIV. — (a) Bachoko house and group, Maiila. The house happens to be Maiila's own, but is typical. The roof is supported on posts independently of the house walls; the thatching is grass-like, with trimmed edge; the space cut out from the middle of the ridge crest is a common feature; walls are of stripped palm matted and held in place by midribs lashed on. (b) Ceremonial house; Bakete, Ndombe. The house is of the length of five or six ordinary dwellings; it is rudely constructed for temporary use. Men here go into retreat, and during the period of their "medicine" labors the place is crowded with them.

PLATE XXV.— (a) Bachoko group, Djoko Punda trading-post. (b) Bachoko dance, Djoko Punda trading-post. Maiila's people have flocked in to dance. Notice postures — arms akimbo, hands to face, and the crossing of arms over the chest. Also the characteristic forehead band and hair-dressing of women. Three drummers supply the music; the dancers form in two curved lines facing, men on one side and women on the other.

PLATE XXVI.— (a) Chichiri boy, from behind Bassongo. Named Otabenga. He was a slave boy, captured in a fight and taken down to Bassongo, where he was bought by the Louisiana Purchase Exposition as a member of their "Pygmy" group. Quick, lively, intelligent and brave; he delights to hunt and trap birds and small animals. The type of tooth-chipping is common to many tribes. (b) Baluba, at Djoko Punda trading-post. He shows a rather frequent form of ornamentation; the body of the ear is pierced and a string of beads is passed through and through, around and around the border, and fastened.

PLATE XXVII. — Farewell visit from Chicoma's people. Baluba. Before we left Chicoma's people came to dance in our honor; the group was in two bands, one of which is here shown. All are clean, with newly shaved heads, freshly smeared bodies, beads, ornaments and their best cloths. They brought two drums with them, one of which is shown in the foreground.

BASCHILELE

The Baschilele are among the least known tribes of this area; they have little to do with the white authorities, and bring in no rubber; only the towns near the rivers are known to outsiders. They make the finest arrow-points and do the best wood-carving — their

carved cups and tukola boxes are known to collectors; their bows are splendid, and bows and arrows are regularly carried.

PLATE XXVIII.— (a) Town of Djoko Punda. Baschilele. Djoko Punda's town is near the Kasai Company's post, to which it gives name. Notice the characteristic features — the curious form of the roof-ridge, the arrangement of the houses around an open court, and the construction of a village wall around all. (b) Group of Baschilele, Djoko Punda trading-post. Notice bows, with end buttons of woven rattan and strings of vegetable fibre; arrows with fine iron tips; gourds of palm wine and fowls, presents for the Company's agent. The man next to the end of the line stands in a common position of rest.

PLATE XXIX.— (a) Bateke market place, Brazzaville, Stanley Pool, French Congo. The shelter was erected by the government. (b) Baboma net-sellers, at Chumbiri. Notice the characteristic male hair-dressing; also the well-made nets, for which these inlanders find a ready market among the riverine Bobangi.

BOBANGI, MOIE AND BABOMA

The Bobangi, also called Bayansi, differ notably from the Bateke. In physique they are less spare; with them begins the forehead crest, produced by the irritation of a series of little horizontal cuts one above another, commencing at the nose root and extending to the hair — a face-marking which continues with slight modification up the river among Moie, Irebu, Ntumba, Nkundu, Ileku, quite to the Equator. They are riverine colonists, who came perhaps from the region of the lower Mobangi River; they extend for three hundred miles, occupying the river banks, and are more or less at feud with the inland original possessors. Notable traders, they used to trade up river for ivory, slaves, camwood, fish and pottery, and down stream for cloth, brass wire, guns, powder, salt and crockery. Their glory was during the days of slave trade and ivory. They are reputed to be grossly immoral, and their towns are remarkable for paucity of children. Bolobo station marks the limit where Bobangi and Moie touch. The Moie, or Banunu, differ strikingly in language from the Bobangi, and are said to have originated about a creek some thirty miles north of Bolobo. In their towns children swarm, and Bentley says there are one hundred children in a Moie town for one in a Bobangi town of the same size. Moie are cleaner than Bobangi; their appearance gives the impression of greater frankness and vigor. The houses of the two peoples are of the same general style, but those of Moie are somewhat longer, better constructed, and better kept up. Moie are great hippopotamus hunters. Bobangi and Moie are both riverine populations, recent colonists; behind them, at Chumbiri, live Bateke, and behind these and the riverine dwellers; at and above Bolobo live the original owners of the land who have been crowded back. Among these inlanders are Baboma behind Chumbiri, and Basengele behind Bolobo.

PLATE XXX.— Baboma, behind Chumbiri. Characteristic hair-dressing.

PLATE XXXI.— (a) Bateke basket-maker, near Chumbiri. In essential features the house construction is as at Kinshasa — form and holding of roof, matting walls, mode of binding down the matting — but more carefully carried out. The baskets are coiled-basketry trays, the coil being of grass, the wrapping of vegetable fibres dyed in various colors. (b) Beer press, near Chumbiri; Bateke. Cane juice is fermented; the crushed canes are twisted, and the sap falls upon a sloping board which conducts it to a trough.

PLATE XXXII.— (a) Pottery-burning; Moie, Bolobo. Crude, open-air firing; the few vessels to be fired are laid upon the ground with fuel between and over them and broken pots around the heap to hold the whole together. (b) War head-dress; Moie, Bolobo. Such head-dresses, of haired skins, are passing out of use. Notice the forehead marking, which is much the same among Bobangi, Moie, Irebu, Lusakani, etc.

PLATE XXXIII.— Hippopotamus hunter and trophy; Moie, Bolobo. The Moie are vigorous, vital, industrious. Their houses are long and well constructed; the type of construction runs with little variation from Bobangi to Lusakani. The hippopotamus hunter uses a true harpoon with separable point, connected to the long shaft by a cord wrapped many times around it. Successful hunters construct a trophy of hippopotamus skulls near their houses, the heap being almost circular and rising somewhat at the middle.

PLATE XXXIV.— (a) Fetich post in grave-shelter; Moie, Bolobo. This fetich post, well carved and painted in bold colors, with the upper end representing the opened mouth of the crocodile, and its surface bearing serpentine and knife forms, was the most interesting wood-carving observed. It is now in the American Museum of Natural History. (b) String-figure; Ntumba, Ikoko. The girl, daubed with white, as a mother of twins, is making one of many string-figures known to her people. See Starr, *Ethnographic Notes from the Congo Free State; an African Miscellany*.

PLATE XXXV.— Basengele, from behind Bolobo. The Basengele, who come down to the river at Bolobo to trade, are timid and shy; they are most characterized by their towering hair-dressing, only a part of which is actually hair. The individual represented is the only one of three who could remain quiet enough for photographing, and *he* moved. Notice the expression of timidity; also the large neck-beads. (b) Bakongo woman, Irebu. She was a hanger-on at the Irebu camp, and came from up the Ubangi-Uele River. The name is as she gave it. Her back is a mass of elaborate designs in high relief, produced by cutting and irritation.

IREBU, LUSAKANI, NTUMBA, NKUNDU, ILEKU

These populations, extending from Irebu to Coquilhatville and occupying the country around Lake Mantumba, present a general similarity, but all have their own languages and present details of difference. The Irebu are much like the Bobangi. Behind them are

villages of Lusakani, whose language according to Stapleton is a dialect of Lolo. The Ntumba live around Lake Mantumba. The Nkundu and Ileku live close to the Equator, around and back from Bolengi and Coquilhatville. All of these perhaps, after the Irebu and the results of Bobangi admixture are eliminated, may be considered as Lolo tribes. The area of the Balolo (Mongo) lies chiefly up the great rivers Ruki, Busira, and Lulongo. With these populations the fine shields of wickerwork and wood begin to appear.

PLATE XXXVI.—(a) Moie village, Bolobo. Notice the long houses, with several doorways, rectangular and at some height above the ground; such houses shelter a considerable number, and while they may be open within for their full length, are occupied by different groups of persons, each with its own entrance. (b) Women working field, Irebu. These women, most of whom have come with the soldiers, are in the employ of the State; they take readily to such work, as the native agriculture is in the hands of women; they work under direction of head-women, who are responsible to the white officer in charge.

PLATE XXXVII.—Ubangi. This type of cicatrization, consisting of three, four, or five large-spaced swellings, is found among various tribes or sub-tribes of the Ubangi region. This man, a soldier at Nouvelle Anvers, said he was a Bumbape; others gave such tribal names as Yakoma, Mokula, Zali — but all were of Ubangi provenance.

PLATE XXXVIII.—Lusakani hair-dressing, Wangi. House construction is well shown; notice thatching, walls of upright posts, sheets of shredded palm, horizontally lashed midribs to hold all together; also details of doorway construction. Strips of midrib ready for use lean against the house, and strips of palm mounted on transverse sticks ready for wall-making lie in a heap upon the ground behind the seated girl. Notice the tobacco-pipe of horn, the simple block stool, and the characteristic bed made of bambu. Notice also the body-marking on the subject whose hair is being dressed, and the face-painting of the two girls, which has just been applied and indicates that twins have been born into their family.

PLATE XXXIX.—Lusakani, Wangi. The hair-dressing of the preceding picture. Notice the face-painting, and beneath it the characteristic vertical line of forehead scarification, which is almost the same for Bobangi, Moie, Irebu and Lusakani. Notice, too, the cicatrization welts upon her shoulder.

PLATE XL.—Lusakani, Wangi. Female type, older than the preceding. The fully developed forehead crest is here well shown, as also characteristic hair-dressing. Here, as to a much greater degree among tribes farther up the river, the hair is built up with a filling to an almost solid mass. Notice the little twist before each ear.

PLATE XLI.—(a) Hair-dressing; Lusakani, Wangi. When we were at Wangi, everyone was having hair done up. Notice comb-pins, hair-massing, and ankle-rings; also the large and heavy neck-ring of the youngest girl. Heavy neck-rings are less striking here than among the Bobangi, where a woman sometimes wears a brass neck-ring weighing from twenty to thirty pounds. (b) Dancer from near Ikoko. Notice hair-dressing, bow, and arrows.

PLATE XLII.—(a) Hair-dressing; Lusakani, Wangi. Here is seen the use of the pin-comb in separating and handling hair in dressing; such pins are of wide distribution, but differ with locality and tribe; both the hair-dresser and the girl seated next to the subject have such pin-combs stuck into their hair. Besides house construction details, notice sitting positions, mats and pottery. (b) Music and dance, Ikoko. Probably Ntumba. Strolling players, well gotten up; hair recently and finely dressed; feather decoration, skin pendent from the girdle, beads and cloth are all deserving of attention. Notice also the bows and arrows. The accompaniment for the dancer was the notched-rattle of bambu, across which a slender stick is rubbed.

PLATE XLIII.—(a) Pottery-making; Ntumba, Ikoko. House-building is much as before. The Ntumba are notable potters; vessels are shaped by pounding and present a great variety in size and form, each type having a special name. The potter here, though young, is skillful; she wears the mission dress. Notice a piece of an old canoe in which the clay is prepared and kept moist. The sitting on the ground with legs extended straight forward is common. (b) Drummers, at Ikoko. Three kinds of drums are shown: (1) the long, slightly tapering, hollow body with two membranes stretched across the ends and laced tightly, held by a boy and struck with one stick by a standing player; (2) the horizontal gong-drum, made by hollowing a block of wood through a long and narrow slit, played by beating upon the thin lips with two sticks; (3) a small hand-drum, made by stretching a membrane over the top of a little pot, played by striking it with the ball of the palm.

PLATE XLIV.—(a) Mode of execution, Ikoko.¹ A composition for photographing, but the executioner and the knife are both said to have seen actual service. The victim, usually a slave, was fastened as here shown to prevent movement; a sapling stuck into the ground was bent over and attached to a sort of cage made of withes around the head — by its tension it rendered the neck rigid for the blow. When the knife fell, severing the head, the sapling flew up, carrying the head high into the air and sprinkling the blood around. Execution was less judicial than religious. (b) Woman making pottery, Ikoko. The method of shaping by pounding is fairly shown.

PLATE XLV.—(a) Ntumba chief, near Ikoko. The palm pattern on the temples, extending from the outer angle of the eye to the ear, begins hereabouts and becomes conspicuous farther up the river. The carefully woven, flat-topped, cylindrical chief's hat is characteristic. (b) Scars of valor; Ntumba, Ikoko. Two men of ten try a test of endurance; taking knives, such as is here shown in the right hand, they place themselves in the attitude of embrace and strike each other in the back, endeavoring to inflict serious and painful wounds; the man who receives the most gashes before giving up is the best man. Men are proud of such gash-scars as proof of their endurance.

PLATE XLVI.—(a) Dancers of the fish-dance, Ikoko. The group pictured consists

only of boys; adults had also participated in the dance. Notice garments of leaves, feathers in the hair, and the two kinds of drums. One of these is the standing drum, a hollowed cylinder upon three feet, with a membrane stretched across the top; the other is the horizontal block, hollowed out through the narrow longitudinal slit at top. (b) Fetich; Ntumba, Ikoko. A little heap under a shelter.

PLATE XLVII.— (a) Mother of twins; Ntumba, Ikoko. When a Ntumba woman bears twins she discards her ordinary dress and clothes herself in leaves; she also smears white, after a definite pattern and in splashings, over her face and upper body. (This was a composition; the girl is not actually a mother.) (b) Yaws; Nkundu, Bolengi. Yaws is a common disease among Africans. The case shown is well developed; as an after-effect the disease frequently leaves the nose characteristically flattened.

PLATE XLVIII.— (a) Notched-rattle player; at Ikoko. See also Plates XLI and XLII. Shows the notched-rattle in detail; it is made of bambu, with a narrow slit lengthwise along the crest; this is repeatedly notched across and a slender stick rasped across the notching produces a not unmusical accompaniment for the dance. The wearing of a feather is common in this region. (b) Grave; Ntumba, Ikoko. The grave is simple and inconspicuous save for the offerings; whether its position at the base of an eroded termite hill is significant is uncertain.

PLATE XLIX.— Ntumba chief, Bokote. Bokote is located at some distance up a stream, which enters Lake Mantumba near Ikoko. The fringe hanging before the house is characteristic. The great lyre is a musical instrument which occurs, with local variations, through a large part of central Africa. Notice the calabash pipe, bow and arrows, chief's stool and hat; also the studding of knife handle, and wooden sheath with brass-headed tacks. The white wrist-bands are made of cowry shells ground across and strung.

PLATE L.— (a) Fish-stockade, creek near Ikoko. Passage is left for canoes; when this is closed fishes brought down by the current are stopped from further descent and are easily captured. Such stockades are common; this one is a little below Bokote village. (b) Ileku smith's place, below Coquilhatville. Brass, particularly, is worked; it is run in moulds into long slender rods, which are afterward wound into great spiral rings for the legs and arms. Notice the male type, cushion hair-dressing, and the line of scar-beading from temple to temple over the eyes; also the use of spiral arm-bands.

PLATE LI.— (a) Case of yaws (Cf. Plate XLVII). (b) Body-marking; the line of beading from temple to temple of the eyes is found alone, or in combination with other designs, in a considerable list of tribes; notice the delicate work on the chin, forehead, and lip border; also the band of beading upon shoulders and across the chest; lastly, the elaborate lozenge designs on the lower chest. All of this is scarification, produced by cutting. (c) Ntumba chief (same as in Plate XLV). (d) Typical hair-dressing of Ntumba women; notice also the feather, two brass neck-rings, strings of beads, and spiral arm-rings. (e) Body-mark-

ing; sharply defined lines of fine beading, produced by cutting. All from negatives by Joseph Clark, Ikoko.

PLATE LII.— (a) Woman with neck-ring; Ntumba, near Ikoko. The hair-dressing, cheek and abdominal marking are all of the best; the heavy neck-ring differs in details from those of the Bobangi and Moie. Notice the chief's brush and the stool. (b) Chief of Yembe. The splendid hat, with metal disk in front, is put on above a cap of animal skin with long pendants of haired skin. Notice the face-painting, abundant use of cowries ground down, the neck-beads and the chief's brush. From negatives by Joseph Clark, Ikoko.

PLATE LIII.— (a) Chief prepared for burial. Notice the face-painting and the metal disk from the top of his hat. (b) Girl in gala attire; she is the official wife at the "hatting" of a chief. (c) Ntumba (?) woman. Notice hair-dressing, forehead-marking, spiral arm- and leg-rings, body-scarring and the wearing of bells. From negatives by Joseph Clark, Ikoko.

PLATE LIV.— (a) Ntumba chief with hat; notice also the knife with handle studded with brass-headed tacks, heavy beads, and wristlet of cowry shells. (b) Ntumba, climbing the palm tree; the method is used throughout the Congo country. (c) Ntumba girls; notice two styles of hair-dressing, the forehead crest, and the stringing of hair with cowries (beads are strung upon hair in the same way among various tribes). (d) Ntumba hair-dressing. From negatives by Joseph Clark, Ikoko.

PLATE LV.— (a) Corpse prepared for burial (same as Plate LIII (a)). (b) Ntumba woman, characteristic hair-dressing; notice also the palm pattern on the temples. (c) Women with artificially deformed heads; probably located at Irebu and coming from the Uele region. (d) Chief's grave, Bolengi. (e) Soldier; notice forehead-marking and ear-slitting; Ubangi (?) region. (f) Ntumba woman. Notice hair-dressing, the strands being strung with beads; the neck-ring is of ground cowry shells strung. From negatives by Joseph Clark, Ikoko. Uncertainty exists regarding some of Mr. Clark's subjects. Most of them are Ntumba; some made at Irebu probably represent subjects from the Ubangi and the Uele; the dead chief is probably Nkundu; some of the subjects may be Lusakani, or even Ileku.

PLATE LVI.— Ileku women, below Coquilhatville. From Irebu, up through the Bangala region, mud becomes a more conspicuous material in house construction. Notice the heavy spiral coiled brass leg-rings, the sitting with legs extended straight ahead, the comb-pin, and the style of hair-dressing.

PLATE LVII.— Ileku, Coquilhatville. The forehead crest is gaining in height and the closeness of the individual horizontal cuts; the palm pattern at the temples is regular and well developed. Notice the heavy welts on the shoulder, and the cicatrization on the chest and abdomen; the hair is done up with a filling of camwood dust to give solidity.

PLATE LVIII.— (a) Busira. The scarification consists of a forehead crest of short horizontal cuts, of several short verticals at the glabella, of a fine line of beading across the

cheeks under the eyes and running down to a point at the nose tip, and of delicate cutting at the lip margin. Notice also the broad vertical bands with bipinnate striation on the chest. (b) Azandeh; Upper Uele River. Show varied and delicate body-marking.

PLATE LIX.— Head deformation, seen at Nouvelle Anvers. The girls were in charge of the Mission, and were said to come from up the Uele River.

BANGALA

The Bangala are the best known of the tribes of the Upper Congo. Their language has given rise to one of the three great trade languages, which in this latitude stretch across the African continent — Bakongo, Bangala, Swahili. The Bangala were long the terror of the river; Bentley says “the Bopoto are ‘fishermen,’ the Bobangi ‘traders,’ the Bangala ‘cannibals.’” They are energetic, vigorous and enterprising; they have manned the steamers, supplied labor at the camps, accompanied the white man in his work of penetration and occupation. The Bangala proper have the heaviest and most striking cicatrization of central Africa. They were bold fighters, and made the most vigorous resistance of any people to Stanley’s famous voyage down the Congo River. They were inveterately addicted to flagrant cannibalism, which is no doubt still practiced in their remoter towns.

PLATE LX.— Bangala village, across from Nouvelle Anvers. The long houses of but moderate workmanship have mud-filled walls. Notice the framework for supporting beer-pots when not in use. Fires are usually outside the house, and consist of three logs converging to the point where the fire is; as the exposed ends burn away the logs are pushed in toward one another.

PLATE LXI.— (a) Drumming, Bangala village. Same town as preceding; the drum is of moderate size, cut from a solid log of wood; it is hollowed out through the long and narrow slit, the edges of which are thinned to rather delicate lips, which are struck with a pair of sticks. From here up the River to Stanley Falls the large drum for sending messages is ever in evidence. (b) House group, Upoto. Bopoto villages are always at the river-side; they consist of a succession of house groups such as are here shown. The houses are arranged around three sides of a square open toward the water; the middle house, facing the river and farthest from it, may be the man’s house, while the others are those of his different women.

PLATE LXII.— (a) Pottery-making; Bangala, Libinza. Besides the great bowls and beer-jars, one sees here the characteristic three-pointed fire-pots; in these fires are kept, especially on canoe voyages, and food is cooked in pots which are supported on the three projections. Notice to the right, under leafy shelter, the great packing-basket, or crate, in which pottery or produce, such as rubber or copal, may be safely shipped. (b) Salt

burning; Bangala, Libinza. Certain water plants are burned, the ashes are leached, and the brine is evaporated. From negatives by R. H. Kirkland.

PLATE LXIII.— (a) Graves; Bangala, Libinza. (b) Lifonga's grave; Bangala, Libinza. From negatives by R. H. Kirkland.

PLATE LXIV.— (a) Chief's grave; Bangala village, across from Nouvelle Anvers. A shelter of matting, etc., under which is a low bed platform; the grave proper is beneath this; three boards with designs painted in black and round-spotted with yellow are set up against the rear wall. (b) Fetich-shelter; Bangala village, across from Nouvelle Anvers. A stake painted red below, green above, and round-spotted with yellow, with feathers tied at top; a second stake, quite similar but without feathers; a crotched stake with pot containing twigs, etc.; earthen pots streaked and spotted with yellow; all under a shelter.

PLATE LXV.— Bangala, Nouvelle Anvers. Typical for forehead crest and the palm patterns at the sides of the face. Notice the large moustache and the hairy chest.

PLATE LXVI.— (a) Bangala, Nouvelle Anvers. A sub-chief, who shows good forehead crest, side face-marking, and the considerable moustache. (b) Tribal mark above Nouvelle Anvers. These girls, who were living at Nouvelle Anvers, came from farther up the river but short of Upoto. Their face-marking suggests the Bopoto and Ngombe scarification.

PLATE LXVII.— Tribal mark. Front and side view of one of the two first figured subjects, for comparison with the fully developed Bopoto and Ngombe face-marking. Notice also the heavy welts upon the shoulder.

PLATE LXVIII.— (a) Bangala, below Nouvelle Anvers. A young man in whom the palm pattern on the sides of the face has swollen coarsely in the healing. (b) Bopoto girl. The disfiguring swellings are said to be due to bad healing after scarification.

PLATE LXIX.— (a) Bangala women, at Nouvelle Anvers. They have come in from the country with food supplies for workmen. Notice the double line of cord-pattern on the chest and abdomen of the standing woman. All four wear the characteristic fringed apron made of a grass-like material dyed. Notice the head-shaving and thumb-ring of one of the seated women; also the sitting position of the other two. The packets done up in leaves and laid out in lines upon the ground are kassava bread. (b) Fish-trap, Upoto. The Bopoto are famous fishermen, and have many kinds of nets and traps for taking fish; this is the largest we saw. Notice the framework of house construction.

PLATE LXX.— (a) Bangala woman. Typical for grass-dress; these aprons consist of fringes knotted to and hanging from a girdle-string; they are made in lengths a little more than to go around the body, and the fringe material is dyed gray, greenish, black or yellow-red; one is not worn alone, but one after another is wound around the body, one over another, until a considerable mass of them is produced as here shown. (b) Stripping bark for cloth; at Upoto. The peoples living behind Upoto beat a cloth or felt from the bark of a species

of fig; the bark, stripped from the trunk or branch, is macerated and then beaten upon a firm surface with a special beating club, the pounding face of which is furrowed by crossing grooves.

BOPOTO, NGOMBE, BOLONGO

Bapoto, Bopoto, Foto are the riverine population at Upoto and its vicinity. They appear to be colonizing invaders who have secured and maintain a precarious foothold. They are famous fishermen. The original occupants of the region are the Ngombe, or Moya (Bentley says Ngombe is the name of the country, Moya the name of the people), whose villages lie directly back of the Bopoto settlements. The Bopoto are said to be related to the Bangala, but the face-marking of Bopoto and Ngombe is practically the same and quite characteristic. The Bopoto catch and dry fish, which they sell or trade to the agricultural Ngombe. The Bopoto make good pottery, which is smeared while hot with copal for glazing; Bopoto women formerly made necklaces by stringing half-inch sections of fowl's bones; these have now been replaced by white men's pipe-beads, which are used in profusion in the making of caps, anklets, bracelets, and heavy neck-rings. The Ngombe practice binding children's heads to modify the skull form. Both Bopoto and Ngombe were cannibals. The houses and village arrangement of Bopoto and Ngombe are distinctly unlike. Behind the Ngombe towns lies the village of Bolongo. In houses, house arrangement, face- and body-marking (unimportant there), and hair-dressing the people of Bolongo are strikingly unlike either Ngombe or Bopoto. In language they are probably Bantu like these and most of the Congo tribes, but the boundary between Bantu and non-Bantu speech lies not far away. Thonner has contributed most to the exact location of this line of linguistic demarcation. Bentley speaks of the Moya as consisting of two tribes, and says "a second Moya language is heard at no great distance from the river." It is possible that the people of Bolongo are those here meant.

PLATE LXXI.—Bopoto group, Upoto. The group is typical for face-marking and variety in hair-dressing; beads are worn by both sexes, and arm- and leg-rings are used; men wear scant clothing, women go nearly or quite naked. Notice sitting position with legs extended; also body-marking as shown in four men and one woman; the shaving of the forehead is customary. The third man from the right in the rear standing line has his beard strung with beads — an individual but not rare practice.

PLATE LXXII.—(a) Foto smithy, Upoto. Under the shelter are his bellows and simple outfit — a block of iron or steel set in the ground for an anvil, hammer, etc. He is beating a knife, while his boy puffs the bellows. The bellows consists of a wooden block cut to form two wooden air bowls and a tube; the air bowls are covered with skins, to the middle of which are attached the lower ends of two sticks; the wooden tube from the air

bowls is covered at the end with a pottery tube which carries the blast of air to the fire. (b) Net-making, Upoto. An excellent cord is made by the peoples behind Upoto. This is made up by the Bopoto into excellent nets; these have a square mesh. Stools such as the net-maker occupies are cut from a solid wooden block, and are often studded with brass-headed tacks.

PLATE LXXIII.—Foto house and group, Upoto. The dandy of the village and part of his household are shown. His hair has just been done up, and he views himself with satisfaction in a white man's looking-glass. House construction, screen construction, and house entrance are well shown. Notice the stools; also methods of baby-holding, the one to the right being usual.

PLATE LXXIV.—(a) Group of women, Upoto. Notice the heavy masses of white beads worn at the neck; such are characteristic from here up to Bumba. (b) Girls' festival, Upoto. Again profusion of bead ornament, especially on festal occasions; not only massive neck-rings, but heavy caps, waist-wrappings and leg-wrappings. From negatives by William L. Forfeitt, Upoto.

PLATE LXXV.—(a) Boy with house model; Upoto. In several tribes boys make miniature houses, steamboats, etc. This was particularly observed among the Moie at Bolobo, and the Bopoto at Upoto. While this boy is a mission boy it is probable that the idea of making this model originated with himself. (b) Fishing; Upoto. Notice the great net. From negatives by William L. Forfeitt, Upoto.

PLATE LXXVI.—(a) Funeral dance, Upoto. Notice wrist-rings and the leafy head-dress. The using of leaf garments in various places on ceremonial occasions raises interesting questions. Cf. Plates XLVI a, and XLVII a. (b) Coronation of chiefs, Upoto. Notice spear practice, woven shields, and long drums. From negatives by William L. Forfeitt, Upoto.

PLATE LXXVII.—(a) Pottery-drying, Upoto. Notice the varied forms, neat finish, and smooth rims of the vessels. House construction, entrance, etc., are well shown. The movement of the woman in the background, to the right, with basket carried on the head, is characteristic. (b) Hunter, with hippopotamus harpoon and float, Upoto. The weapon is a true harpoon, with enormously long shaft, detachable point connected with the shaft by a cord, and a great float of extremely light and porous wood. Notice drying pottery, palm-nuts spread out on a mat, other harpoons leaning against the house, the chair cut from a solid block and studded with brass-headed tacks. From negatives by William L. Forfeitt.

PLATE LXXVIII.—(a) Bringing canes for building purposes; Upoto. No nails are used in house construction, but flexible vines, rattans and canes are used for lashing and binding. As always and everywhere, people on the trail go in single file; as usual, the smaller and weaker individuals carry the heavier loads. (b) Wrestling, Upoto. Through the Upper

Congo region, wrestling is the "national sport"; it is subject to fixed rules. From negatives by William L. Forfeitt.

PLATE LXXIX.— (a) Corpse of a child; Upoto. The body is decked with its choicest ornaments. Notice the typical mode in which the woman near by holds the sucking child. (b) Grave, Upoto. The grave is neatly formed of firmly packed clay and will long retain its sharp outlines. Notice the white line decoration. In such firmly packed clay the people at Bolongo and some Ngombe towns make not only graves, but house foundations, bench-platforms, and beds. From negatives by William L. Forfeitt, Upoto.

PLATE LXXX.— Foto woman, Upoto. Showing characteristic face-marking. Notice also the taste in beads, the body-scarring, and the wearing in ear perforation of a cord doubly tipped with large beads. The latter idea in ornament reaches fuller development higher up the river.

PLATE LXXXI.— Foto, Upoto. Characteristic face-marking and bead neck-ring; a line of beads is strung upon the beard.

PLATE LXXXII.— Ngombe town, behind Upoto. Ngombe villages consist of two long, slightly curved lines of houses with an elliptical open space between them. Notice the wall platform of packed clay that serves as a sort of foundation, the projecting roof with upright stake supports at intervals, the marginal poles strung along and lashed to these, and the sliding doors fitting over the entrance-holes. Notice also the outdoor fire of three converging logs, already described in connection with the Bangala.

PLATE LXXXIII.— Ngombe women, behind Upoto. Ngombe women commonly go without dress, but rarely without one or more strings of beads; usually one or two bead waist-strings are worn, and often neck-strings. Notice the carrying-strap passing over the forehead and the burden-frame; also the shoulder-scarring on the second woman, the wearing of ankle-rings, and the already mentioned features of house construction. The difference between the plump, round breasts of the young woman and the pendent, flabby breasts of women who have had children is well shown.

PLATE LXXXIV.— (a) Ngombe village, behind Upoto. The village arrangement is fairly shown, with two curved lines of houses facing and enclosing an elliptical open space. (b) Bolongo; village behind Upoto, but different from the Ngombe towns. The picture is poor, but constructional differences are striking. The houses are not curved; the roofs fail to match; noticeable are the open spaces, unwallled but under roof, which serve as gathering-places. The clay foundation-platform is like the Ngombe, but in the Bolongo houses there are carefully made clay benches and beds.

PLATE LXXXV.— (a) Child with artificially modified head; Upper Uele River. See Plate LIX. (b) Ngombe woman with bandaged child; behind Upoto. Artificial head modification is common among Ngombe; the shape sought appears to be quite different from that of the Uele region. The baby's head is wrapped around and around tightly with a

long and narrow strip of stuff made for the purpose; notice beads at wrists and ankles of the baby. The mother shows typical face-marking, bead neck-ring, body-scarring, and ankle-rings.

PLATE LXXXVI.— (a) Same mother and babe; to show greater detail in her face-marking, ear ornaments, beads, and body cutting; also in the mode of wrapping the baby's head. (b) Ngombe boy; in mission at Upoto. To show head shape resulting from bandaging.

PLATE LXXXVII.— Group of men to show hair-dressing; Bolongo. The garments are of bark cloth, which is considerably manufactured by both Ngombe and the people of Bolongo. The hair-dressing is altogether peculiar, being made up into cushions or mats which are strung solidly with dark red beads.

PLATE LXXXVIII.— Baby-carrying, Bolongo. To a peculiar extent, the men of Bolongo play the part of nurses; we nowhere else saw this so marked; in the group here shown, taken quite without selection, only one woman baby-carrier occurs to three men. Note the common use of a strap passing over the right shoulder for the support of the baby. Notice house construction details, and the open gathering-place to the left.

PLATE LXXXIX.— Bolongo. Male type to show hair-dressing, stringing the hair with beads, and body-marking.

PLATE XC.— (a) Mongo; at Bodo. Male. (b) Mongo, at Bodo. Female. Photographed to show typical Mongo head-deformation. Notice head-shaving in both cases, and the ear ornaments in the female.

BASOKO

The term Basoko is of general application to a mass of tribes living at and around Basoko, and extending up the Aruwimi River. They present considerable uniformity in general appearance, in face-marking, in ornaments, and in the general mode of life. The Basoko are especially addicted to the use of camwood powder, smearing the body thickly with it, and then scraping out through it designs as zigzags and line combinations, the dark skin showing these patterns in the red ground. Many of these tribes were cannibals. While the large horizontal drums appeared as far down as among the Bangala, they here become conspicuous, and from here to Stanley Falls the traveler is never out of sound of their booming. The so called "conical," pointed, hut appears between Basoko and Yambuya, and becomes the prevalent form thereafter up the Aruwimi-Ituri River.

PLATE XCI.— (a) Natives before the Commissaire's, Basoko. The daily attendance of natives at the government headquarters, to present "palavers"; groups sit together awaiting their turn for a hearing; the next one due to be called moves up to the foot of the stairs; as soon as those in consultation leave, this group will go into the office and another group will take its place at the foot of the stairs. (b) Building the new houses, Basoko. Our visit

followed shortly upon an official tour of the governor-general; everywhere were signs of ordered improvement. Here the natives had orders to construct themselves new houses; they were in general of the native type, but were more airy and hygienic than before.

PLATE XCII.—(a) Women at work, Basoko. As throughout the Congo country, the women are the agriculturists. The fields here are on the river bank in front of the houses now under construction. (b) Group of women and children, Basoko.

PLATE XCIII.—Pottery-making, Basoko. The entire outfit of the potter is here seen — board, pounder, scrapers, polishers; the wares here are often smeared, while hot, with copal to give them lustre; the woman is now smoothing a bowl. Near the board is seen a characteristic little oil jar, made of pottery and encased in a pretty close-fitting basketry covering. Notice the method of carrying children, positions of arm-rest, and the squat position of the paddler; also ankle- and wrist-rings and the paddle.

PLATE XCIV.—(a) Spearing fish from canoe, Basoko. (b) Under sentence of death, Basoko. These five men had difficulty with white agents at a lonely post; they killed and ate them, rifled and burned the factory, and took to the bush. They were captured, tried and sentenced; they appealed their case to Boma and were waiting the result of their appeal.

PLATE XCV.—(a) Drum, Basoko. At Basoko we heard drums day and night. Notice hair-dressing; wrist-ring, probably of ivory. (b) Landing scene; Yakoje, Aruwimi River. The town is a wood-post; when the steamer arrives, a pile of fire-wood is ready at the terrace edge; this is at once tossed down and carried onto the steamer; the workers are the boys of the village, the men standing by and looking on; having finished their work, the boys are reclimbing the slope to watch the steamer leave.

PLATE XCVI.—Chief of Yakoje; Aruwimi River. To show characteristic face-marking and the wearing of bead-tipped cords in ear perforations. This practice reaches full development at Basoko and on the Aruwimi. Notice the fetich-cord carrying two small blocks of wood at the neck.

PLATE XCVII.—Mogandja, Aruwimi River. With these Aruwimi towns we come to the sharply pointed, "extinguisher-shaped," leaf-covered huts. The town of Mogandja had just been reconstructed under the new orders — the streets had been widened and straightened.

PLATE XCVIII.—(a) Kwondé, Aruwimi River, simple yard scene, showing carry-basket, stone on which to bruise palm-nuts with palm-nuts laid out, pot supported over the fire on three pottery rests, high jars, etc. (b) Treatment of palm-nuts; Kwondé. Crushing bin, oil run, etc.

PLATE XCIX.—Group of children, Yambuya. The governor-general's order for house reconstruction had not yet been put into practice at Yambuya and the narrow, crooked street still remained. Notice the rectangular shelters with ordinary two-pitched roof — gathering-places — which occur scattered among the pointed huts in all these towns.

PLATE C.— (a) Trail near Yambuya, Aruwimi River. Yambuya was the camp of the rear-guard of Stanley's Emin Pasha Relief Expedition. The trail is through grass and forest. The native town, with its pointed huts can be seen in the distance. (b) Paddlers from up river, at Yambuya. Notice the going in single file. Paddles are now things of beauty; from Basoko up, both on the Congo and its tributary rivers, they are more and more carefully made, and deserve attention both for their varied and graceful forms and for their carved decoration.

PLATE CI.— (a) Pointed hut, Yambuya. Showing constructional details; while generally called "conical," or "extinguisher-shaped," these huts are regularly angular and present a quadrangular horizontal section. The pole framework is covered with a thick sheeting of overlapping leaves arranged as a thatch; the extreme point is finished with more or less care, varying with villages; at Yambuya it is carefully done and a collar comes down over it; the doorways are low and small and the huts give but little space to the occupants. (b) Woman with babe; Yambuya. Notice the mode of holding the child and the carry-strap; also the plaited neck-ring and girdle cord of both mother and child. The face-marking and body-scarring upon the woman are delicate and well done.

PLATE CII.— Group of children; Mogandja, Aruwimi River.

PLATE CIII.— Yambuya, Aruwimi River. Good male type in respect of head-shaving, hair-dressing and filling, forehead- and lip-scarring, and body-marking. Notice neck-chain of native manufacture.

PLATE CIV.— Yankote. Man from Yankote village; one of the condemned of Plate XCIV (b). Shows neglected face-marking, and dressing of hair into horns.

PLATE CV.— Topoke, Yaboyila. Another of the condemned, but with face-marking well kept up. Notice the treatment of the delicate membrane of the lips; also the distribution of body-scarring.

PLATE CVI.— Mopandu, Basoko. The face-marking is of a type usual to the district; the pictures were taken principally for the heavy and conspicuous body-scarring, both front and back.

PLATE CVII.— (a) Bobai. Probably from Province Oriental. (b) Wangata. Ruki River district. To show types of face-marking and body-scarring. Both were soldiers serving at Lisala station.

PLATE CVIII.— (a) Bakele, Rubi River. (b) Tamoia, Stanley Falls. Types of body-scarring. Both were soldiers serving at Lisala station.

PLATE CIX.— (a) Nets and canoes, Isangi. (b) Beach scene, Isangi. Canoes differ in size, form, quality of workmanship, and decoration from place to place. Notice the practice of sinking them under water to prevent sun-splitting; also the awning over the middle section. Nets are large and well made; they are weighted with cylindrical weights of baked clay, and a line of wooden floats is attached to the upper edge.

PLATE CX.—Landing scene, La Romée. The landing of the steamer is awaited by crowds in all these up-river towns. The black crew always brings up cloth and other trade-stuffs — trinkets, accordions, etc.,— and while the steamer remains there is active trading. (b) Market at Yakusu. The Yakusu market is held on the river bank at the upper end of the town, near the B. M. S. mission. Those in the picture who are most clad are from the mission. Notice the location of the town, the men's club-houses (set out from the line of ordinary dwelling-houses and at the very edge of the terrace), and details of house construction.

LOKELE, TURUMBU, BAKUMU, TOFOKE

Yakusu, near Stanley Falls, is a centre of various interesting peoples. Those at Yakusu itself are Lokele, notable ironsmiths whose products, especially razors and spear-points, go far in trade. Their area centres around the Lomami River. They are fisher-folk, spending much of their time in canoes; their houses are of poor construction and are usually arranged in parallel lines, transverse to the river bank; men's club-houses, with drums sheltered in them, are conspicuous near the bank. These people wear labrets in the upper lip — usually quartz pebbles taken from the terrace. Turumbu live behind the Lokele settlements, in forest clearings, pursuing agriculture and trading bread-stuffs with their riverine neighbors. The two people are sharply distinguished in physique, feature, face-marking, dress, and decoration. Few people in the whole Congo area present as varied and attractive features of decoration and decorative dress as the Lokele. Across the river, near the mouth of the Lindi, begins the country of the Bakumu, a great group of tribes which extend from below Stanley Falls almost to Nyangwe. They are forest-dwellers. The village of Yakake is inland about forty minutes' walk from the river bank opposite Yakusu. It is of the Foma, Bafoma, Tofoke. The tribe is important upon the Lomami River. The Foma present much of interest in architecture, decoration, arts, and life, and deserve a careful study. They are hunters, selling antelope flesh to the riverine people.

PLATE CXI.— (a) The beach, Yakusu. The canoes are long and slender as compared with those of Isangi. (b) Palaver group, Yakusu. Men taking part in "palavers" (formal discussions upon disputed or public business) appear in fine array. Notice hair-dressing and filling, head-dresses, fetich neck-cords, bandoliers of haired skin, and stools — each man has his own brought with him.

PLATE CXII.— Men's club-house; Lokele, Yakusu. There are several of these gathering-places in town. Notice the drum in the hinder-part of the sheltered space, a section cut squarely out of a great tree trunk; also the heavy wooden pipe with the stem decorated with lines of brass-headed tacks. (b) Circumcision; Lokele, Yakusu. The operator still

holds the severed foreskin in his fingers, and the baby's position has not yet been changed; a little stick fastened transversely keeps the cut penis from contact with the scrotum or the legs. - Notice the stools, occupied and unoccupied; one of the latter has line ornamentation in brass-headed tacks.

PLATE CXIII.— (a) Women's enclosure, Yakusu. Girls preparing for marriage are here secluded; gifts made to them are hung upon the enclosure stakes. (b) Clay supports for vessels; Yakusu. Notice the incised ornamentation.

PLATE CXIV.— (a) Pottery for firing; Yakusu. The vessels and fuel are built up with some care. (b) Women's enclosure, Yakusu. The best constructed and most conspicuous in town. Notice the hung gifts.

PLATE CXV.— (a) Lokele, Yakusu. He is in fine array; the hair is carefully dressed and filled; a buffalo tooth is inserted in his upper lip; the packet attached to the bead necklace may suggest Mohammedan influence, but the fetich blocks and whistles are original African. (b) Lokele, at Yakusu. A visitor from outside; as carefully arrayed as the preceding. Notice the narrow, tight arm-bands, elaborate hair-dressing, forehead-band, and walking staff.

PLATE CXVI.— (a) Lokele women, Yakusu. To show delicate and widely applied body-scarring; also the neatly woven, narrow, tight arm- and leg-bands, the neck-rings, the apron, and the ear-ornaments. (b) Lokele woman, Yakusu. Remarkable body-scarring.

PLATE CXVII.— (a) Women's enclosure, Yakusu. (b) Turumbu village, behind Yakusu. It is being erected in a new clearing in the forest; thus constructional details are well shown.

PLATE CXVIII.— (a) Dance of greeting, Turumbu. The women and children, warned of visitors by the drum, have come to the bank of the brook near the village to greet and welcome them — the welcome being sung to the accompaniment of hand-clapping. (b) Dance, at Bamanga. The dancers are traveling "Arabs" and local women. The town is on the Congo River between Stanleyville and Ponthierville.

PLATE CXIX.— Turumbu warriors; behind Yakusu. All show the characteristic face-marking and hair-mass which are detailed in the following plate. Notice two types of spears and the long, slender, curved-blade knife — perhaps none of them Turumbu work; also the mode of carrying the sheathed knife.

PLATE CXX.— Turumbu, behind Yakusu. Typical for general appearance and for face-marking — the elements of which are little teat-like projections. Notice body-marking; also the pin-comb stuck into the characteristic hair-mass.

PLATE CXXI.— (a) Bakumu smoking; opposite Yakusu. House construction and arrangement are shown; the chairs, of native manufacture, are imitated from the white man's steamer chair; the pipe-bowls are baked clay, the long stems are midribs. (b) Bakumu

dance, opposite Yakusu. Notice the special dancing head-dress and the drums, typical now over a large region. Some of the dancers were streaked with color. These dancers showed a keen sense of humor and jocularity.

PLATE CXXII.— (a) House construction; Foma, opposite Yakusu. The interesting coloring of walls is only suggested by the picture; notice position of the entrance. (b) Leafy screen, women's enclosure; Foma, opposite Yakusu.

PLATE CXXIII.— Women and child; Bafoma, opposite Yakusu. The mortar is of wood, the pestle of ivory; the material to be crushed is sections of kassava tuber. Notice the men's club-house; also the forehead marking and arm spirals of the kneeling woman. Children like this one are always trying to imitate the mother's work, and show much better muscular co-ordination than children of the same age among us.

PLATE CXXIV.— Bafoma group; opposite Yakusu. The men are typical for physique, face-marking and hair-dressing. The characteristic house construction and decoration are suggested.

PLATE CXXV.— (a) Forest trail to Chopo Falls, near Stanleyville. (b) Stanley Falls. At the foot of the final descent. The poles, framework, etc., are constructed by the natives of the immediate neighborhood for taking fish; men walk out upon the framework to set and remove fish-baskets.

ARAB POPULATION

The Arab influence is felt almost or quite down to Basoko; it is conspicuous at La Romée and Stanleyville. From there on up the river all the tribes are more or less affected. "Arab" villages and settlements occur near Ponthierville. Solamu's town is opposite that station.

PLATE CXXVI.— (a) Arab paddlers in front of Ponthierville. These paddlers have just brought their master, Solamu, back from Ponthierville.

PLATE CXXVII.— Minstrel greeting; Solamu's town, opposite Ponthierville. When guests arrive, the minstrel with his wooden gong-drum goes to meet them, singing welcome. The wooden gong-drum here is longest at the upper, thin, slit part; that of Bachoko and other populations of the Kasai region is largest at bottom; cf. with these a third form, found locally from Upoto to Mirambo and illustrated in Plate CXVIII (b).

PLATE CXXVIII.— (a) The State Canoe, Ponthierville. The dug-out canoe attains its greatest size and development in the great river above Stanley Falls. The one here shown is large, but not of the *largest*. Such great canoes have been used by white men for the extensive transportation of freight. Important chiefs from Basoko up have splendid canoes with large bodies of fine paddlers. (b) Women's caravan below Ponthierville. As

men are often away at other employment, there is an organized women's caravan service in the region of the upper cataracts, for the transportation of freight and travelers' luggage around rapids.

PLATE CXXIX.—(a) Grave; Yakoje, Aruwimi River. This belongs with Plates XCV, XCVI. Shelter and platform with gifts; the gifts are largely put out of use. (b) Fetich figures and circumcision house, Mirambo. The fetich figures are male and female and are painted yellow; circumcision is here practiced on well-grown boys.

PLATE CXXX.—(a) Fetich houses at Solamu's town. (b) Grave; at Mirambo, between Ponthierville and Stanleyville. Carefully constructed shelter over the grave; a fire is kept burning before it and a vessel containing liquid is set in the ground before it.

Tribal names have intentionally been used in simple form in referring to individuals, whether these were one or several; also in referring to languages. To attempt to employ singular and plural forms, and to use words definitely indicating languages would only confuse, unless full explanation could be given.

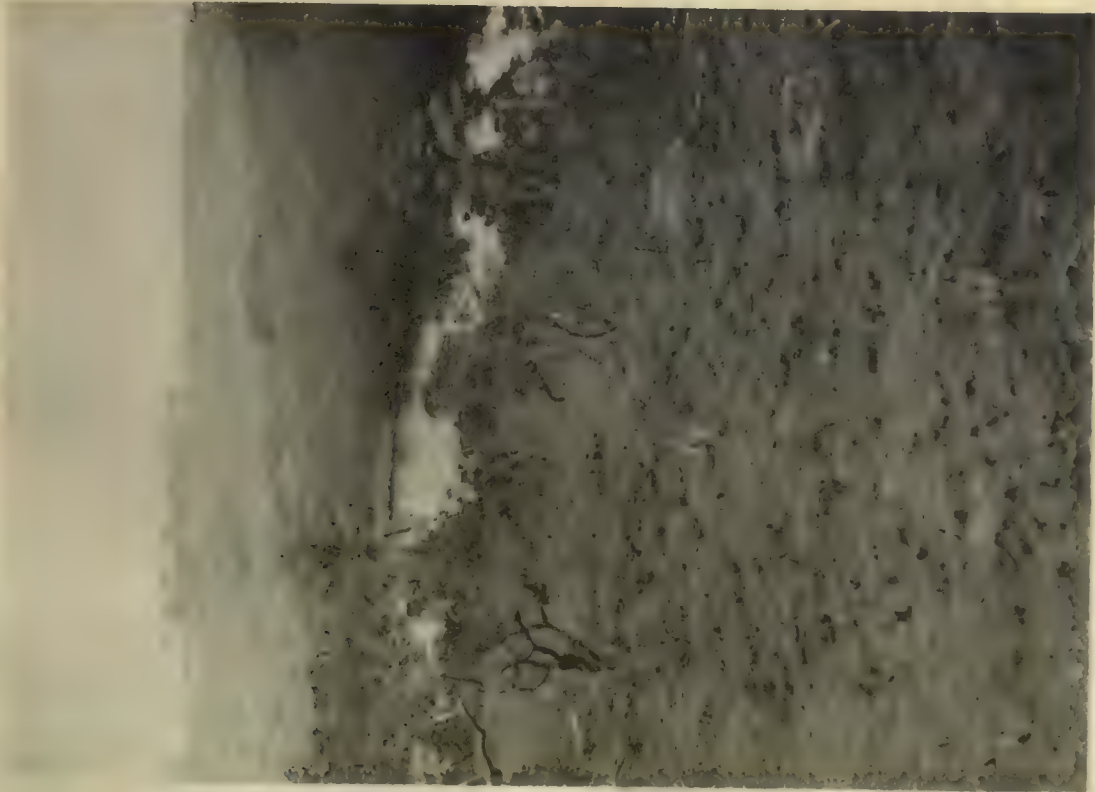


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MUSICIANS, NEAR WATHEN.



GRAVE, KIAKONGO.



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SWAMP, NGONGO.



BATEKE VILLAGE, KINSHASA.



Copyright, 1907, Underwood & Underwood.

NSONA MARKET, NEAR NGUNGU.



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NSONA MARKET, NEAR NGUNGU.



BAKONGO VILLAGE, NEAR CATARACTS, LEOPOLDVILLE.



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GRAVE, MPETE.



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POTTERY MAKING, BATEKE, KINSHASA.



BATEKE, LEOPOLDVILLE.



BATEKE, LEOPOLDVILLE.





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NDOMBE'S FAMILY GROUP, BAKUBA.



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BAKETE TOWN, NDOMBE.



GROUP, BATUA VILLAGE, NDOMBE.



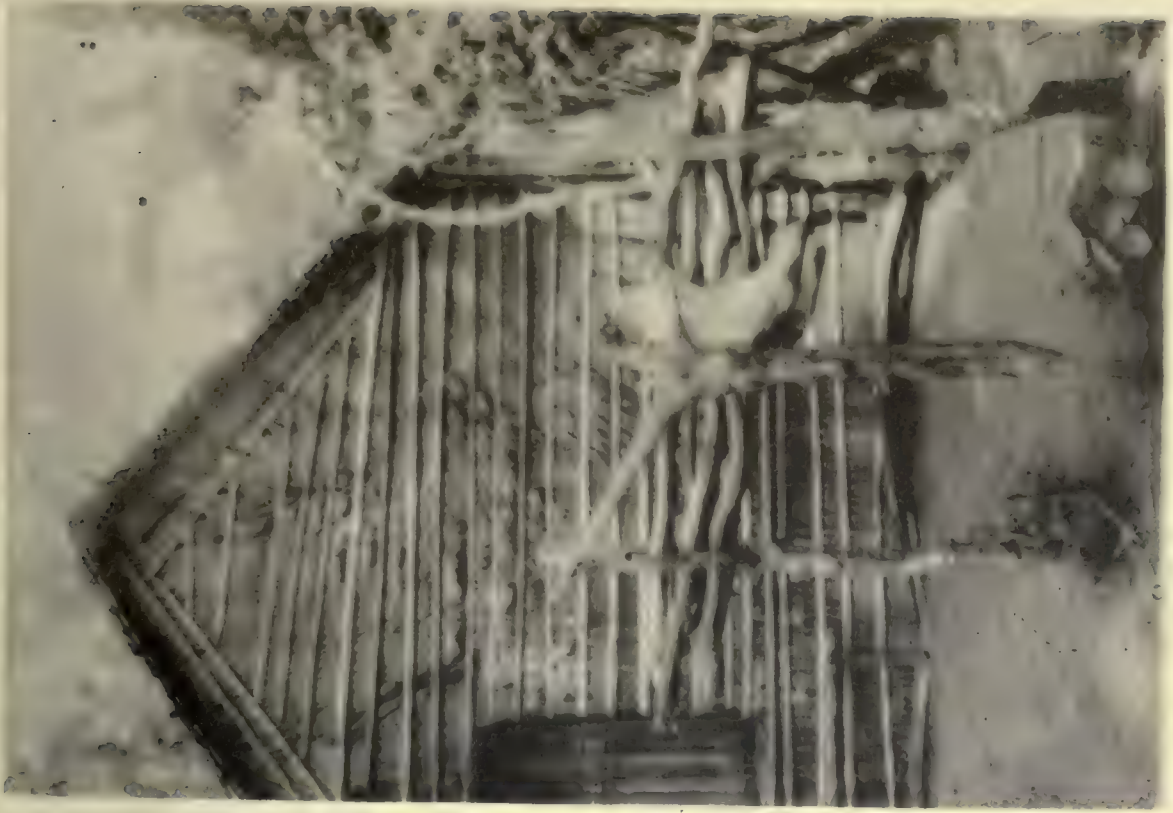
NEW FETICH, BALUBA.



BAKETE FETICH, NDOMBE.



BAKETE FETICH. NDOMBE.



BAKETE ELEPHANT HUNTER'S FETICH, NDOMBE.





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GROUP OF CHICOMA'S SONS, BALUBA.



FORMAL VISIT, BALUBA, CHICOMA'S SONS.



BALUBA GRAVE, NEAR CHICOMA.



GOAT SACRIFICE, BALUBA.



BALUBA CHICOMA PINDA.



BALUBA CHICOMA PINDA.



BALUBA, CHICOMA.



BALUBA, CHICOMA.



MUSICAL BOW, ZAPPO ZAF.



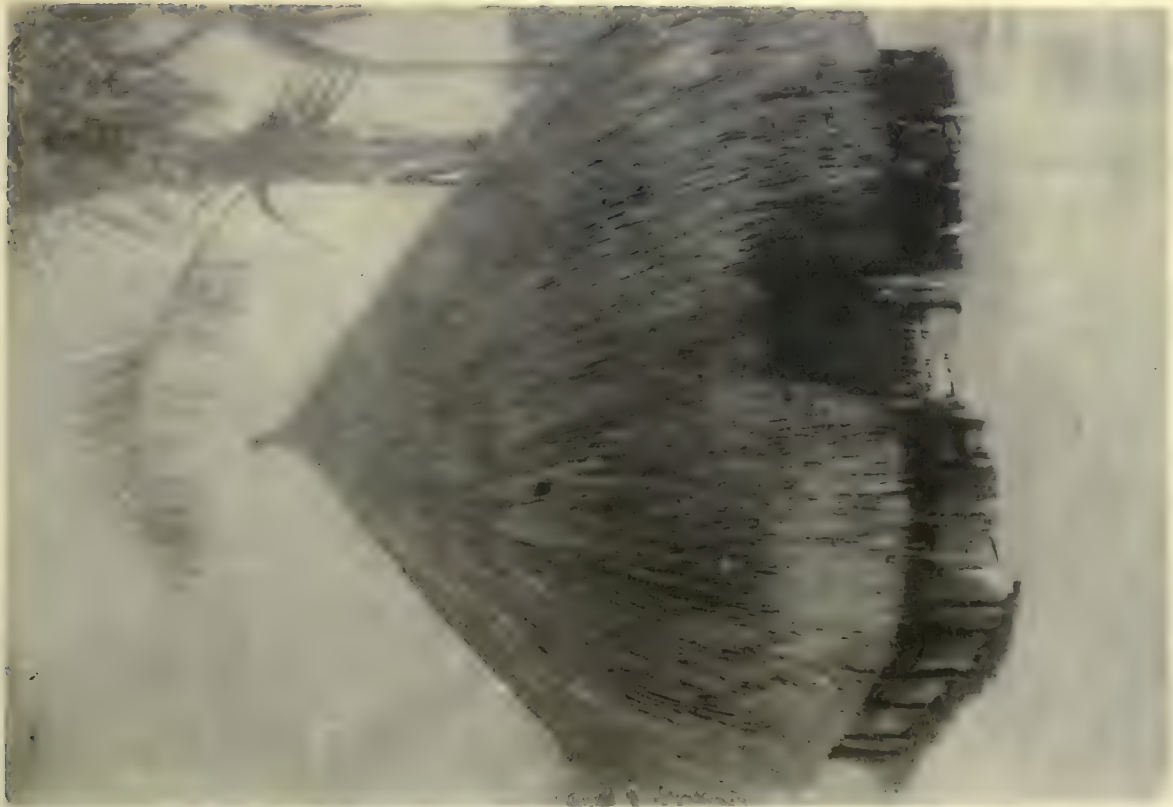
MUSICAL BOW, BALUBA.



BATUA FIRE DRILLING.



BATUA MUSICAL BOW.



BALUBA HOUSE, CHICOMA PINDA.



BATUA HOUSE, NDOMBE.



BAKETE CHILD, NDOMBE.



BALUBA WOMAN, LUEBO.



BAKUBA STREET SCENE, NDOMBE.



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BAKUBA STREET SCENE, NDOMBE.



BAKUBA MOVING, NDOMBE.



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BACHOKO, BRINGING RUBBER, DJOKO PUNDA.



BACHOKO HOUSE AND GROUP, MAILLA'S TOWN.



CEREMONIAL HOUSE; BAKETE, NDOMBE.



BACHOKO GROUP, DJOKO PUNDA, FACTORY.



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BACHOKO DANCE, DJOKO PUNDA FACTORY.



BALUBA.



CHICHIRI, BEHIND BASSONGO.







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IJOKO PUNDA, BASCHILELE.



BACHOKO GROUP, DJOKO PUNDA FACTORY.



BATEKE MARKET, BRAZZAVILLE.



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BABOMA NET-SELLERS, AT CHUMBIRI.



BABOMA, BEHIND CHUMBIRI.



BABOMA, BEHIND CHUMBIRI.



BEER PRESS, NEAR CHUMBIRI.



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BATEKE BASKET MAKER, NEAR CHUMBIRI.



POTTERY BURNING; MOIE, BOLOBO.



WEAR HEAD DRESS; MOIE, BOLOBO.



HIPPOTAMUS HUNTER AND TROPHY ; MOIE, BOLOBO.

100000



FETICH POST IN GRAVE SHELTER; MOIE, BOLOBO.



STRING FIGURE; NTUMBA, IKOKO.



BAKANGA, IREBU.



BASENGELE, BEHIND BOLOBO.



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MOIE VILLAGE, BOLOBO.



WOMEN WORKING FIELDS, IREBU.



UBANGI.



UBANGI.



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LUSAKANI HAIRDRESSING, WANGI.



LUSAKANI, WANGI.



LUSAKANI, WANGI.



LUSAKANI, WANGI.



LUSAKANI, WANGI.



DANCER; FROM NEAR IKOKO.



HAIR DRESSING, LUSAKANI, WANGI.



MUSIC AND DANCE, IKOKO.



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HAIR DRESSING; LUSAKANI, WANGI.



POTTERY MAKING. NTUMBA, IKOKO.



DRUMMERS, AT IKOKO.



WOMAN MAKING POTTERY, IKOKO.



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MODE OF EXECUTION, IKOKO.



SCARS OF VALOR; NTUMBA, IKOKO.



NTUMBA CHIEF, NEAR IKOKO.



DANCERS OF FISH DANCE, IKOKO.



FETICH; NTUMBA, IKOKO.



MOTHER OF TWINS; NTUMBA, IKOKO.



YAWS, NKUNDU, BOLENGI.



NOTCHED RATTLE PLAYER, AT IKOKO.



GRAVE, NTUMBA, IKOKO.



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NTUMBA CHIEF, BOKOTE.

PLATE—L.



FISH STOCKADE, CREEK NEAR IKOKO.



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ILEKU BLACKSMITH'S PLACE.



CASE OF YAWS.



WOMAN'S HAIRDRESSING.



NTUMBA CHIEF.



BODY SCARRING.



BODY SCARRING.





CHIEF OF YEMBE.



WOMAN WITH NECKRING.



CHIEF PREPARED FOR BURIAL.



GIRL, OFFICIAL WIFE AT "HATTING."



NTUMBA WOMAN.



NTUMBA WOMEN.



PALM CLIMBER.



NTUMBA HAIRDRESSING.



CHIEF WITH UAT.



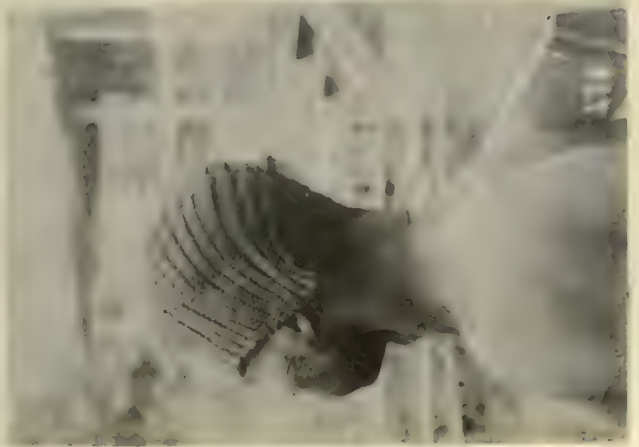
CORPSE FOR BURIAL.



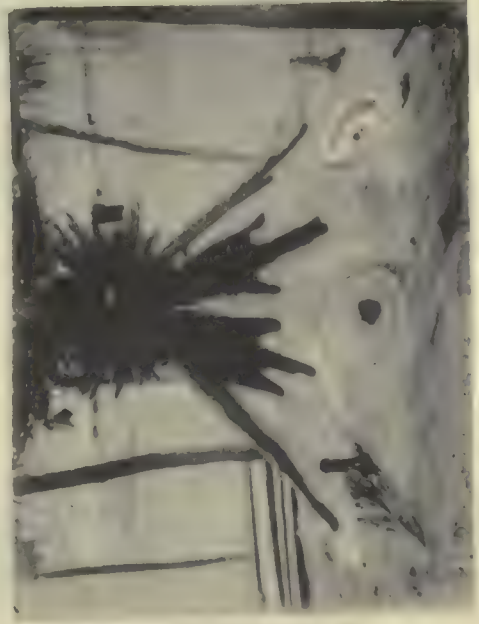
HEAD DEFORMATION.



FACE MARKING AND EAR PLUGS.



HAIRDRESSING.



CHIEF'S GRAVE, BOLENGI.



NTUMBA WOMAN.



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ILEKU WOMEN, BELOW COQUILHATVILLE.



ILEKU, COQUILHATVILLE.



ILEKU, COQUILHATVILLE.



BUSIRA.



AZANDEH, UPPER UELE.



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HEAD DEFORMATION, SEEN AT NOUVELLE ANVERS.





DRUMMING, BANGALA VILLAGE.



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HOUSE GROUP, UPOTO.



POTTERY MAKING, LIBINZA.



SALT BURNING, LIBINZA.



GRAVES, LIBINZA.



LIFONGA'S GRAVE, LIBINZA.



CHIEF'S GRAVE, BANGALA.



FETICH SHELTER, BANGALA.



BANGALA. NOUVELLE ANVERS.



BANGALA. NOUVELLE ANVERS.



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BANGALA TRIBAL MARK, NOUVELLE ANVERS.



TRIBAL MARK, ABOVE NOUVELLE ANVERS.



BANGALA-UPOTO.



BANGALA-UPOTO.



UFOTO.



BANGALA, BELOW NOUVELLE ANVERS.



BANGALA WOMEN; AT NOUVELLE ANVERS.



FISH TRAP; UPOTO.



STRIPPING BARK FOR CLOTH, UPOTO.



BANGALA WOMAN.



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FOTO GROUP, UPOTO.



NET MAKING, UPOTO.



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UPOTO SMITHY.



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FOTO HOUSE AND GROUP, UPOTO.



GROUP OF WOMEN, UPOTO.



GIRL'S FESTIVAL, UPOTO.



BOY WITH HOUSE MODEL, UPOTO.



FISHING, UPOTO.



FUNERAL DANCE, UPOTO.



CORONATION OF CHIEFS, UPOTO.



POTTERY DRYING. UPOTO.



HUNTER WITH HIPPO SPEAR AND FLOAT; UPOTO.



BRINGING CANE FOR BUILDING, UPOTO.



WRESTLING CONTEST, UPOTO.



CORPSE OF CHILD, UPOTO.



GRAVE. UPOTO.



UPOTO.



UPOTO.



UPOTO.



UPOTO.



NGOMBE TOWN, BEHIND UPOTO.



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NGOMBE WOMEN, BEHIND UPOTO.



NGOMBE VILLAGE, BEHIND UPOTO.



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BOLONGO.



UPPER UELE RIVER.



WOMAN WITH BANDAGED CHILD, UPOTO.



NGOMBE BOY, UPOTO.



NGOMBE, UPOTO.



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GROUP TO SHOW HAIRDRESSING, BOLONGO.





BOLONGO.



BOLONGO.



MONGO, AT BODO.



MONGO, AT BODO.



BUILDING THE NEW HOUSES, BASOKO.



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NATIVES BEFORE COMMISSAIRE'S, BASOKO.



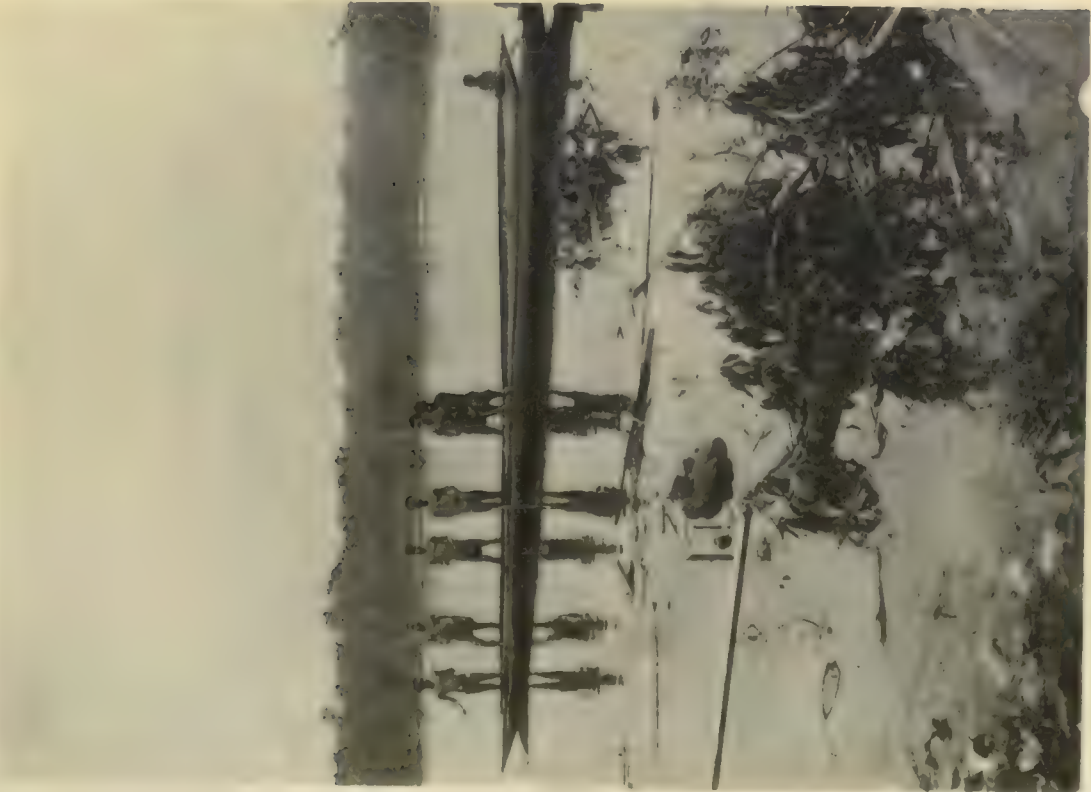
WOMEN AT WORK, BASOKO.



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GROUP, BASOKO.



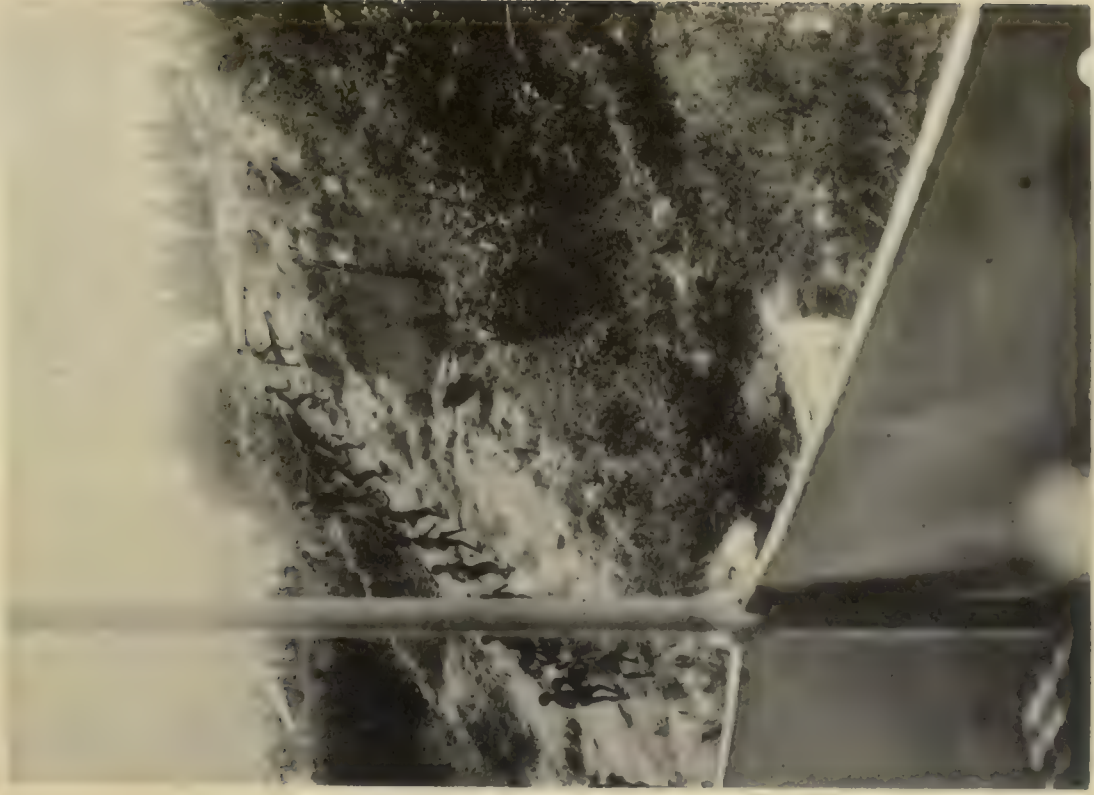


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SPEARING FISH FROM CANOE, BASOKO.



UNDER DEATH SENTENCE, AT BASOKO.



LANDING SCENE, YAKOJE.



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DRUM, BASOKO.



YAKOJE, ARUWIMI RIVER.

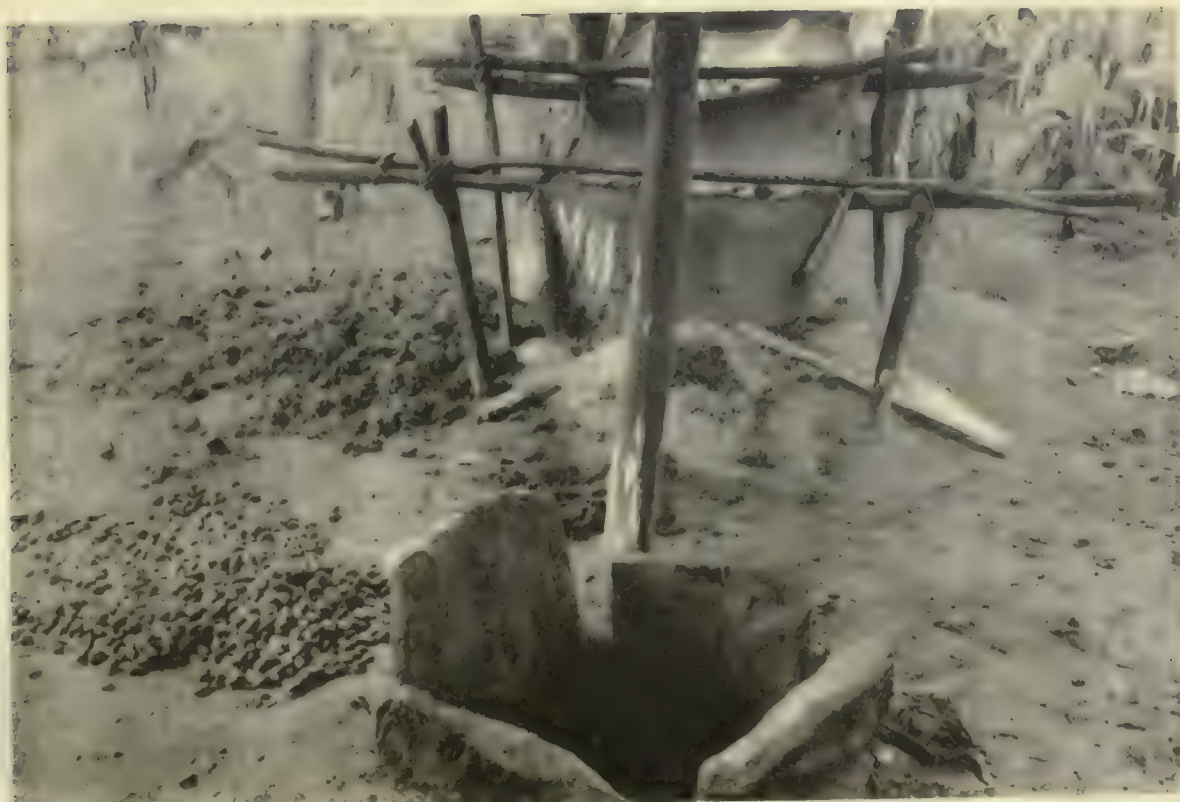


YAKOJE, ARUWIMI RIVER.





KWONDE.



OIL NUT TREATMENT, KWONDE.



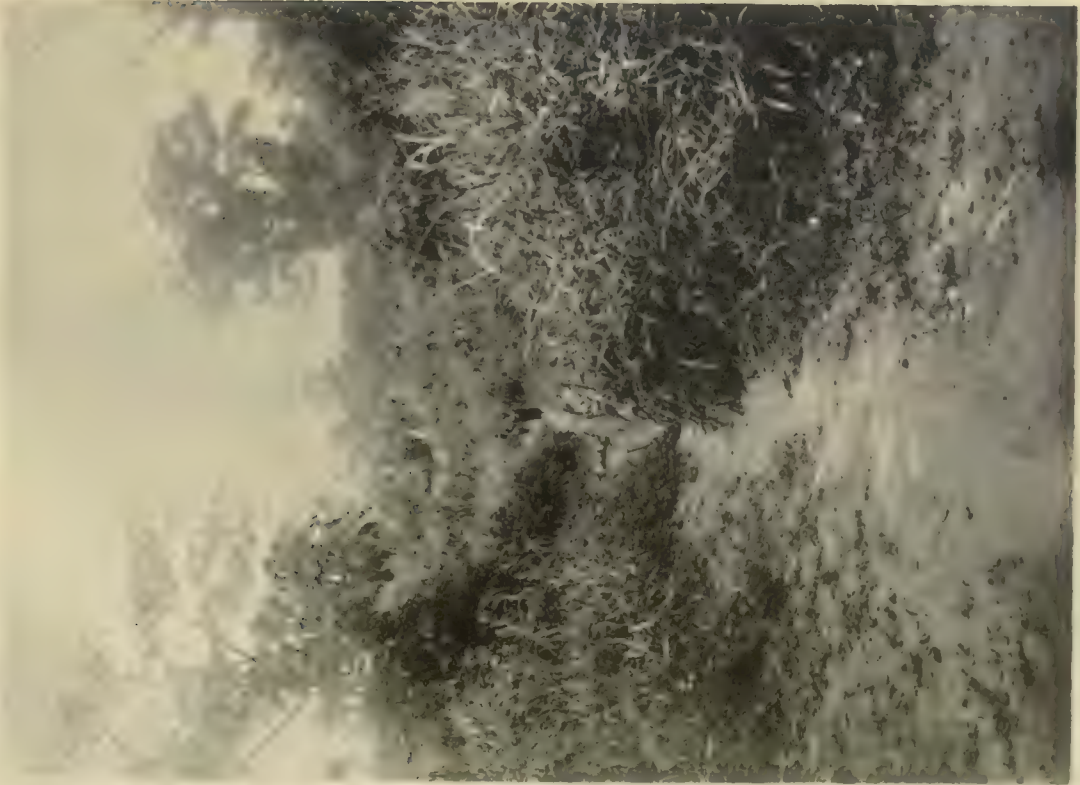
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GROUP OF CHILDREN, YAMBUYA.

PLATE—C.



PADDLERS FROM UP RIVER, YAMBUYA.

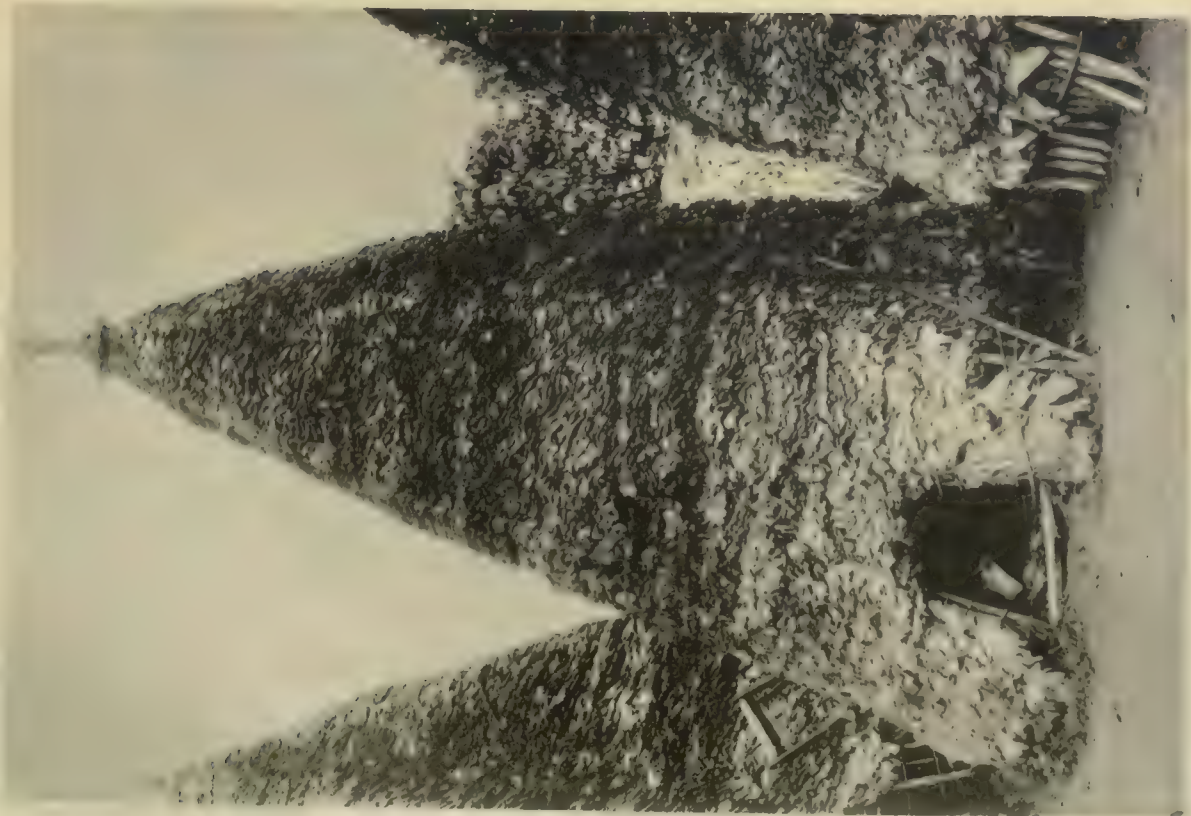


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TRAIL, NEAR YAMBUYA.



WOMAN WITH BABE, YAMBUYA.



CONICAL HUT, YAMBUYA.



CHILDREN, MOGANDJA.



YAMBUYA, ARUWIMI RIVER.



YAMBUYA, ARUWIMI RIVER.



YANKOTE.



YANKOTE.



TOPOKE, YABOYILA.



TOPOKE, YABOYILA.



BASOKO.



BASOKO.



BOBAI.



WANGATA.



TAMOA, STANLEY FALLS.



BAKELE, RUBI RIVER.



BEACH SCENE, ISANGI.



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NETS AND CANOES, ISANGI.



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LANDING SCENE, LA ROMEE.



MARKET, YAKUSU.



THE BEACH, YAKUSU.



PALAVAR GROUP, YAKUSU.



MEN'S CLUBHOUSE; LOKELE, YAKUSU.



CIRCUMCISION; LOKELE, YAKUSU.



WOMAN'S ENCLOSURE, YAKUSU.



CLAY SUPPORTS; LOKELE, YAKUSU.



GIRLS' ENCLOSURE, LOKELE, YAKUSU.



POTTERY FIRING, YAKUSU.



LOKELE, AT YAKUSU.



LOKELE, YAKUSU.



LOKELE, YAKUSU.

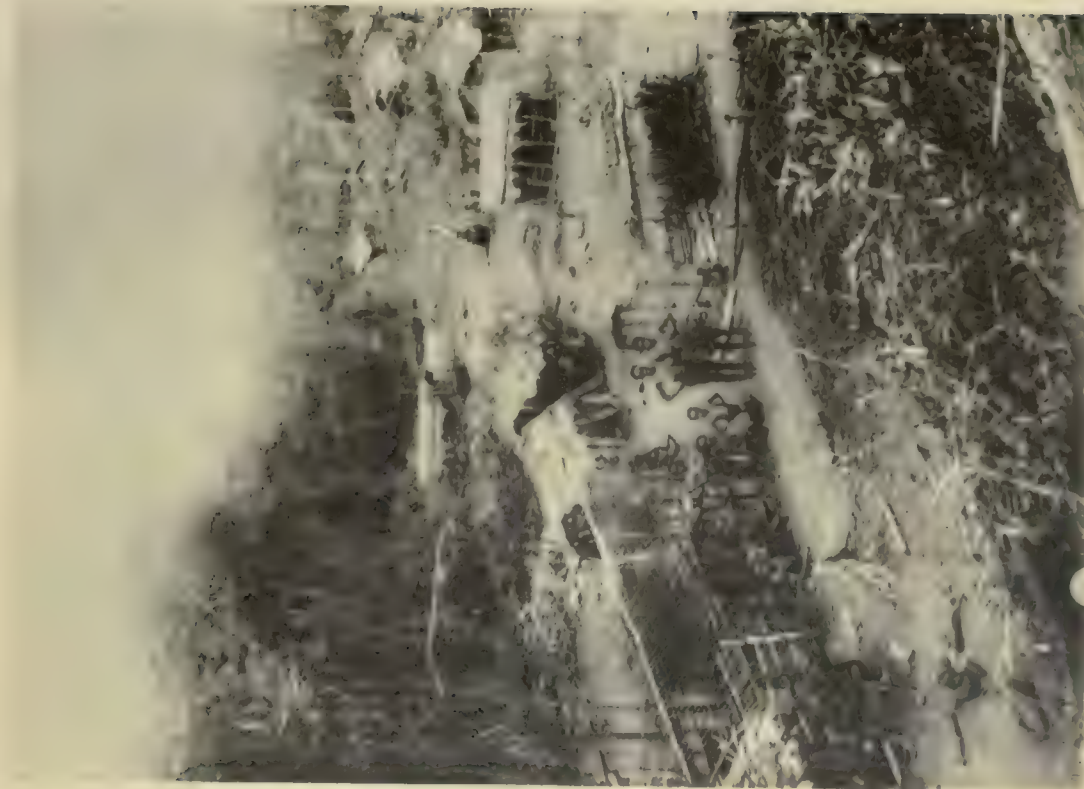


LOKELE WOMEN, YAKUSU.



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WOMAN'S ENCLOSURE, YAKUSU.



TURUMBU VILLAGE, BEHIND YAKUSU.



DANCE OF GREETING. TURUMBU.



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DANCE; BAMANGA.



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TURUMBU WARRIORS, BEHIND YAKUSU.



TURUMBU; BEHIND YAKUSU.



TURUMBU; BEHIND YAKUSU.



BAKUMU DANCERS.



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BAKUMU SMOKERS.



HOUSE CONSTRUCTION, FOMA.



LEAF SCREEN, WOMAN'S SHELTER, FOMA.



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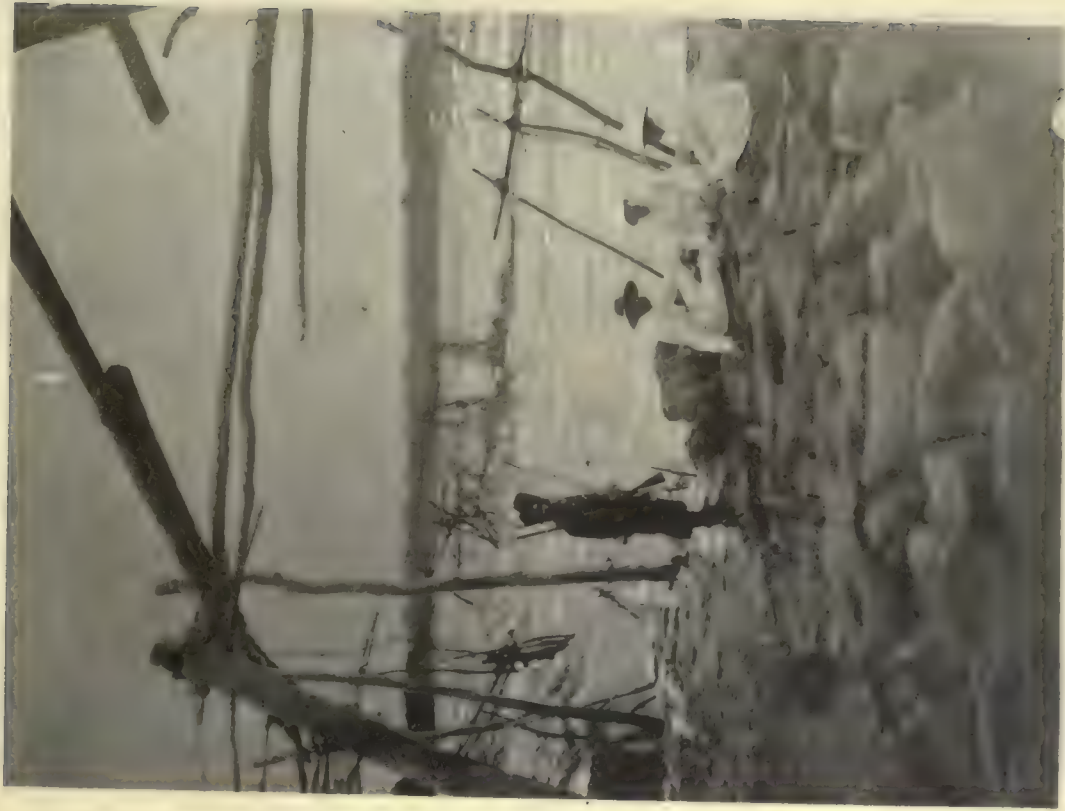
WOMEN AND CHILD, BAFOMA.





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TRAIL TO CHOPO FALLS, STANLEYVILLE.



STANLEY FALLS.



SOLAMU, OPPOSITE PONTHERVILLE.



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ARAB PADDLERS, IN FRONT OF PONTHERVILLE.



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MINSTREL GREETING, IN FRONT OF PONTIERSVILLE.



THE STATE CANOE, PONTIERVILLE.



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WOMAN'S CARAVAN, BELOW PONTIERVILLE.



FETICH FIGURES AND CIRCUMCISION HOUSE, MIRAMBO



GRAVE, YAKOJE



FETICH HOUSES, KAKOLI.



GRAVE, MIRAMBO.

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